Developing Students' Critical Voices Through The Discussion of Literature: An Investigation Into The Pedagogical Affordances of Using iPads To Enable Student Production of Multimodal Responses to Literature

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The material presented here for examination for the award of a higher degree by research has not been incorporated into a submission for another degree.

Declaration of authorship

I am the author of this thesis, and the work described therein was carried out by myself personally.

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Abstract

This study focuses on the development of students' critical response to literature during Secondary English Literature lessons. It seeks to understand the pedagogical affordances of multimodal response using iPads, during the study of canonical literary texts.

Though technology is changing the way we communicate and interact, the UK's Secondary National Curriculum for English makes no mention of modern modes of communication and constructs a very traditional view of Literary study. While touch-screen tablets are readily available in many Secondary Schools, English Literature teachers do not have a coherent rationale for using them productively and research into their pedagogical affordances is only just emerging.

This Action Research study was undertaken in collaboration with a Secondary English teacher and her Year 10 class over the course of two terms. Viewing visual and embodied modes of response as expressions of voice to be considered alongside the classroom talk, this analysis draws on rich and varied data generated during the teaching episodes, to analyse critical voice development.

I demonstrate that collaborative multimodal response on iPads has important potential pedagogically, in terms of:

- Encouraging students to work with allusive, symbolic and metaphorical meanings which are key aspects of literary language and critical voice development
- Supporting intersubjectivity and dialogic engagement
- Helping students to draw on and externalise tacit knowledge

This has implications for the development of pedagogy in English Literature education in contemporary classrooms and offers insights into the use of multimodal response to develop more dialogic interaction in the Secondary Literature classroom.

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Chapter 1: Introduction

1.1 Research Purposes and Questions

This study's primary focus is the development of students' critical response to literature during Secondary English Literature lessons. It investigates how multimodal response using iPads, as part of their ongoing study of a class reader, impacts the development of their critical response. The study's purpose is not to explore multimodal response as a replacement for, or alternative to traditional classroom interaction with texts, peers and teachers. Rather, I seek to understand what the inclusion of multimodal response might offer pedagogically during the study of canonical literature as part of the curriculum.

The research takes a socio-cultural perspective on learning in English Literature classrooms, viewing knowledge as something negotiated between people and a matter of subjective interpretation. To explore the development of students' critical response as they work together, I analyze how this is articulated and developed through their multimodal slides; through audio recordings of their discussion and video footage of their presentations to the class.

The theoretical basis for the research is a tripartite model of critical voice development which I developed in light of the literature review. This model informed the four research questions:

1. How does multimodal response affect students' engagement with other voices and viewpoints?

2. How does multimodal response affect reflection?

3. How does multimodal response affect students' appropriation of disciplinary conventions of literary response?

4. Are particular aspects of critical response afforded or constrained by different modes?

1.2 Background and Rationale

This study grows out of my experiences as an English teacher at the school. When iPads were purchased and promoted in the school, as part of drive to raise standards in teaching and learning, my colleagues and I struggled to integrate them into our teaching in meaningful ways. I therefore conducted an MA study on the impact of iPads on students' learning experiences in English (Douthwaite, 2014). This research suggested that the collaborative making and sharing of multimodal responses to literary texts positively impacted student engagement and highlighted interesting avenues for exploration. However, it provided no 'evidence of learning', so had little ongoing impact on teaching and learning and made it hard to argue for the value of the work in terms of students' progression. This Action Research enquiry therefore explores the pedagogical affordances of this way of working and how it impacts students' learning.

Though iPads and tablets have been rapidly introduced into classrooms (Clark and Luckin, 2013; Coughlan, 2014), research on their educational impact is only just emerging. Their introduction into classrooms has been describDefied as a 'parachute' delivery (Simpson and Walsh, 2014, p.136; Major et al., 2018,p.2014), suggesting that my experience at the school is typical of UK schools, with the introduction of these devices driven by top-down initiatives and rather than by teachers' pedagogical choices and development.

Technology is changing the communication landscape in ways which have profound implications for English as a school subject. A growing body of research points to the inadequacy of conceptualising literacy as linguistic correctness. This has led to the emergence of new concepts, such as 'multiliteracies' (Kalantzis et al., 2003) and 'new literacies' (Lankshear and Knobel, 2006) in attempts to chart the broad range of skills required to decode and make meaning multimodally and to conceptualise the new forms of participation and representation emerging with these technological developments. Multimodality scholarship raises challenging questions about the scope and aims of English as a school subject (Kress, 1996) and highlights the important roles of embodied action and visual representation (Taylor, 2014; Jewitt et al., 2001) in learning.

The convergence of digital technologies has led to an increasing presence of screen-based technologies and multimodal resources in classrooms, raising questions about what 'reading' means (Unsworth, 2008; Gee and Hayes, 2011; Kress, 2003b). Though this offers new ways for young people to demonstrate critical engagement with literature (Unsworth, 2008, Gee and Hayes, 2011), these new digital practices are often engaged with outside the classroom, with limited opportunity to do so within schools (Gee & Hayes, 2011, p.67). While students' critical voices have traditionally been nurtured and assessed via the modalities of written and spoken language, digital technology means that additional modalities are now more easily captured.

For English teachers, working to help their students develop a critical voice in response to literature, it is arguably beneficial to understand and capitalise on these practices and potentials. However, recent curriculum developments, including the English programmes of study (DfE, 2014) make no mention of multimodal texts or contemporary modes of communication. This is likely to militate against schools exploring the potential value of these new forms of representation and communication.

Recent changes to the GCSE specifications for English and English Literature have compounded this, with a determined turn back to traditional conceptions of the subjects which prioritise print and the written word. The new English Literature specification, taught from 2015 and first examined in 2017 foregrounds the importance of canonical texts, or 'classic literature':

'through literature, students have a chance to develop culturally and acquire knowledge of the best that has been thought and written.' (DfE, 2013)

Students are expected to study a greater number of heritage texts in their entirety. Coupled with the double-weighting of English Language scores if students also sit examinations in English Literature, both the status and a traditional conception of the subject of English Literature has been reinforced.

While further narrowing the scope for the inclusion of multimodal ways on working in English classrooms, it nevertheless points to a powerful rationale for developing our understanding of ways in which the affordances of multimodal, digital response could support traditional literary interpretation of canonical texts. This study therefore investigates how opportunities for students to produce multimodal responses, as part of an ongoing classroom dialogue around literary texts, may support the development of their critical voices. Given the lack of a coherent framework through which to evaluate these multimodal texts, it is currently difficult to argue for their educational validity (Pandya, 2012). The research may support the development of a framework for the evaluation of these texts and a coherent rationale for using mobile technologies in the literature classroom. It could do this by providing examples of the types of developments learners make; indicators of learning in various modes; affordances and limitations of particular modes as well as perhaps clarifying synergies and tensions between different theoretical viewpoints on the classroom activity.

1.3 Organisation of the Thesis

The thesis comprises nine chapters. Chapter 2 reviews existing literature to explore the nature of critical voice development in the secondary English Literature classroom. After considering what critical response to literature entails and how it is developed through literary study, I outline a tripartite model of critical voice development that forms the theoretical underpinnings of this study. I then consider the notion of critical voice development through multimodality theory, literature on classroom interaction, dialogue and criticality. Finally, I explore what published literature suggests about pedagogical affordances of multimodal composition, drawing conclusions which influenced the design of the study and learning activities.

Chapter 3 introduces my methodological approach, my data collection and analysis methods. In particular, I discuss the various forms of data collected to enable a multimodal lens on critical voice development, and to explain my approach to analysis to try to account for the impacts of multiple modes. Given my established relationship with my partner teacher and the necessity of changes to study design during the messy process of classroom-based action research, I also outline the strategies and steps I took to account for my own involvement in the research, in terms of reflexivity and ethics.

Chapters 4, 5, 6 and 7 present the findings from each data collection lesson during the fieldwork. They offer detailed, multimodal analysis of selected data from the particular lessons. Preserving the chronological sequence by presenting it in this way is intended to support understanding of development in several ways. Firstly, it reflects the Action Research approach. My pedagogic action in each lesson was informed by my understandings, at that point in time, about critical voice development and how multimodal response might support it. Particular things were foregrounded or perceived in each lesson, so the structure hopes to offer transparency here. Secondly, it enables a nuanced and detailed focus on the particular nature of students' critical voice development during each discrete lesson activity. Finally, it supports consideration of the group's critical voice development over time. Each of these chapters ends with a brief summary in relation to the research question to highlight the insights gained that lesson.

The discussion in Chapter 8 synthesises the findings to establish what can be learnt about the pedagogical affordance of multimodal response. This chapter organises the overarching insights into the affordances of multimodal response into broad theoretical areas. This is intended to help consideration of how the study adds to the existing literature.

Chapter 9 concludes the thesis. I reiterate the main findings and outline the studies implications for theory and practice. Finally, I outline my contribution to knowledge before reflecting on the study's limitations and making recommendations for future research.

Chapter 2: Literature Review

2.1 Introduction

This chapter first reviews thinking about the distinctive value and nature of literary thought in order to outline what it means to develop a critical voice through English Literary Study. I then review what multimodality scholarship suggests about processes of multimodal-text-making and its relationship to learning and development. Thirdly, I explore what theories of dialogue and research into classroom interaction suggest about the way interaction supports voice development. I then explore the notion of criticality before finally examining research literature for insights into how student production of multimodal responses to literature may influence critical voice development.

2.2 How Literary Study Supports the Development of a Critical Voice

Recent research highlights professional disenchantment with the effects of a performance culture and standards agenda on the teaching of English literature, (Yandell, 2008; Doecke and McClenaghan, 2011; Goodwyn 2012) and concerns that the distinctive nature of literary study has not been properly recognised and understood (Langer, 2011). Goodwyn (2012) concludes that the 'nature of engagement with literature' in the classroom has been 'distorted by official rhetoric and assessment regimes' (p.212) and by 'the imperative to secure progression' (p.224). He pinpoints three key aspects of engagement with literature recognised by English teachers as valuable but increasingly marginalised: 'creative and personal responses,' 'experiential, aesthetic and affective reading' and 'authentic' experiences with 'some genuine personal significance' (p.213). Goodwyn states that this is an 'emphasis' and 'does not exclude the efferent or the analytical' (p.213). This suggests that an overemphasis on more detached processes, such as deconstructing texts and analysis of linguistic and structural features, has led to an undervaluing of other related learning processes in studying literature which are felt to be of equal importance. This study therefore seeks to develop pedagogy around literary texts which accounts for and builds on this expanded view of learning and critical response to literature.

2.2.1. Reader-Response Theory

Rosenblatt's (1995) Reader Response theory has been a key theoretical influence on English teachers' notions of what it means to teach and read literature (Goodwyn, 2012, p.213). Her transactive model of reading highlights the role of the individual's subjective responses in making meaning from a literary text. She suggests that disengaged adolescents, 'impervious to the appeal of literature' may have experienced an education in which 'the element of personal insight and experience has been neglected for verbal abstraction,' (Rosenblatt, 1995, p.49). This implies a pedagogy where attention to the individual's 'voice' is a vital building block in developing criticality. Describing some students as being 'still at the mercy of their own raw reactions,' she implies that awareness of one's own response is an important first step towards criticality, which is further developed as students encounter others' interpretations, explore how they arrived at their interpretation and are encouraged to reflect on their interpretations in a more objective fashion. This points to two key aspects of critical voice development: evolving self-awareness, involving development of metacognition and agency; and evolving participation and engagement with other voices, such as class mates, teachers, authors, critics and audiences.

The ‘interpretive community’ (Fish, 1980) also shapes critical response. Response is not solely driven by the reader’s subjective experience. Institutions and disciplines play a key role in shaping and legitimizing certain interpretive strategies. Recognizing that ways of reading and interpreting are culturally sanctioned is important when considering critical voice development, reminding us that there are implicit criteria as to what constitutes an effective response, When seeking students’ ‘personal responses,’ we must remember that ‘the activity of interpretation’ is not ‘unconstrained’ (Fish, 1980, p.335). This points to a third aspect of critical voice development: a grasp of the conventions and expectations of the discipline.

Critical response to literature is also shown to be emergent and dynamic. Iser’s (1974) view of the reading process as a ‘temporal’ experience, rather than a linear one is important to consideration of critical voice development as it underscores a tension with the standards agenda. He argues for the importance of paying attention to the processes of reading and ‘actions involved in responding’ to text. Revisiting the text at different times and contexts, in later lessons for instance, in the light of new information or insights, the reader can make links ‘between past, present and future’ which ‘causes the text to reveal its potential multiplicity of connections’ (Iser, 1974, p.283). This description of the process of meaning-making with literature suggests that the notion of incrementally improved or better understanding over time is unhelpful. In fact, the development process involves accruing different perspectives, connections or ways of seeing. The notion of ‘personal response’ I am investigating is therefore subjective, shaped by convention and develops over time through being informed by a broader range of perspectives and possible connections.

Langer describes this evolving perspective as an ‘envisionment’ which is the ‘world of understanding a particular person has at any given point in time’ (Langer, 2011, p.9). This process, she suggests, is not only a literary activity but is what we do ‘when we make sense of ourselves, of others, and of the world.’ This positions students as competent, critical thinkers by nature (Langer, 2011, p.68). This usefully separates this aspect of criticality from the adoption of specific forms of response as part of the induction into discipline-specific modes of operating and expressing. The process of sense-making and envisioning is a universal human response, while the responding in particular ways is learnt within interpretive communities.

Langer’s research adds to Iser’s theoretical scholarship by offering empirical evidence of the kinds of mental actions students engage in as they respond to literature in the classroom. She identifies notional ‘stances’ (Figure 1) which students adopt in relation to texts which help them build more complex responses, in a process which she argues is ‘recursive rather than linear:’

Criticality develops as students become increasingly able to adopt the full range of stances to develop richer ‘envisionments.’ While the model is not hierarchical and even ‘proficient’ readers move between the stances in a recursive manner, she notes that ‘less proficient readers’ may struggle to move beyond the first stance (Langer 2011, p.10). This model offers a useful guide to underpin the development of teaching activities and indicators for this study.

Table 1

Stances in the Process of Understanding

Stance	Strategies
Being Out and Stepping into an Envisionment	forms tentative questions and associations in attempt to build text world
Being In and Moving Through an Envisionment	uses local envisionments and personal knowledge to build and elaborate understandings
Stepping Back and Rethinking What One Knows	uses growing understandings to rethink previously held ideas, beliefs, or feelings
Stepping Out and Objectifying the Experience	distances self from text to examine, evaluate, or analyze the reading experience or aspects of the text

Figure 1: Langer's Stances. Reprinted from Literary Understanding and Literature Instruction (p.10) by J. Langer, 2000, New York, National Research Centre of English Learning & Achievement

In addition, she explores the different reasoning orientations involved in literary discussion in ways which both expand and challenge Rosenblatt's continuum of reading orientations (Figure 2). Naming them 'literary' and 'informational' orientations (p.1), she contrasts the open, evolving sense of the text as a whole, which shapes thinking about meaning when reading literary texts, against the way in which the sense of the text as a whole provides a point of reference, around which evolving understanding is focussed when reading to gain information. Though readers may switch between these ways of reading, she diverges from Rosenblatt in arguing that there seems to be a 'primary purpose' in any reading event, which 'shapes the reader's overall orientation toward meaning.' (p.1) While these orientations may not be as absolutely stable and separate as she suggests; what for instance would be the primary stance for students expected to engage with 'literary non-fiction texts' in the new curriculum?; this does suggest the existence of very different cognitive processes in literary reading. This echoes Skidmore's conclusion that literary discussion is a 'non-algorithmic form of knowledge,' (Skidmore, 2000, p.283) which is better suited to pedagogy which encourages the development of students' personal capacity for meaning-making and interpretation.

Table 2

Orientations Toward Meaning

Literary: Reaching Toward a Horizon of Possibilities	Readers explore both their local envisionments and their overall sense of the whole as they enter into and reflect upon their text worlds.
Informative: Maintaining a Point of Reference	Readers clarify their ideas and construct their text worlds by relating what they read to their relatively stable sense of the topic or point of the piece.

Figure 2: Langer's Orientations Toward Meaning. Reprinted from Literary Understanding and Literature Instruction (p.12) by J. Langer, 2000, New York, National Research Centre of English Learning & Achievement

Langer's model offers a useful subject-specific view of criticality that points to inquisitiveness, questioning and the capacity to rethink as valuable critical processes which need to be accounted for in considering the development of productive ways of thinking about literary texts. Her research covered readers of all levels of proficiency and the model is not age limited, nor is it linear. She does suggest that students struggling to develop their interpretations will often return to the first stance, and that the fourth is adopted much more rarely. This model therefore offers a basis for a framework for the analysis of the development of critical voice in classroom interaction where development can be considered in terms of the range of stances students are seen to adopt and in terms of how their envisionment or interpretation evolves over time.

Both Rosenblatt's notion of 'living through' and Langer's sense of 'being in and moving through an envisionment' highlight the importance of immersive elements in criticality development. These work alongside more distanced, reflective elements such as 'stepping out' and 'moving beyond.' While Langer outlines a range of ways that discussion, group work and writing can be used to support this, she also identifies factors which 'mitigate against' this. One particularly pertinent limitation is that:

> *thoughtful responses cannot always be offered verbally, either in writing or speech. Therefore, we need to provide opportunity for alternative response options (e.g. drawing, dance, music and other forms) and sometimes accept the reality that lack of response does not necessarily indicate lack of understanding.* (Langer, 1993b, p.41)

Responding in modes other than verbal may therefore enhance the development of a critical voice by enabling expression of personal responses in unexpected ways and by enabling participation in the idea exchange around literature despite difficulties of verbal expression.

2.2.2 The Role of Affect and Feeling in Literary Response

Rosenblatt and Langer's acknowledgement of both immersive and detached elements of critical literary response echo Vygotsky's view of learning as one in which 'there exists a dynamic, meaningful system that constitutes a unity of affective and intellectual processes' (Vygotsky, 1986, p.50). If affective response is a vital part of developing this kind of

criticality, then it is important to consider them holistically. Viewing criticality and knowledge in this way perhaps helps to explain why literature teachers feel existing approaches to assessment are reductive and 'diminish what is valuable in the study of literature' (Goodwyn, 2012, p.213).

Furthermore, reader-response views of reading are 'struggling to develop a more empirical base' (Goodwyn, 2012, p.214). In the current climate where evidence-based practice is prized, this may represent a significant barrier to uptake of these approaches in policy. Miall and Kuiken's (1999) studies of literary readers offer support for the idea of literary reading as a distinctive process and for the importance of feeling. Using Think-Aloud strategies, where readers verbalise their thought processes to researchers as they read a literary text, they found that certain textual features consistently trigger readers to pause and reflect. They theorise that feeling acts as a 'vehicle of interpretation' guiding the 'effort after meaning' and initiating 'a process in which existing schemata become re-contextualised, leading to new insights for the reader' (Miall and Kuiken, 1999, p.134). Noting an apparent 'convergence' of the protagonist and reader's situation in the reader's mind, signalled by the 'interchangeable use of the pronouns 'he' and 'you,' they point to reading as 'enactive' (p.136) echoing Rosenblatt's (1995) notion of 'living through' or 'transactive experience.' They theorise that striking passages result in readers becoming 'implicated in the existential concerns embodied in those passages,' (p.136) identifying intensely with a character or situation, and noting a significant commonality between readers over which passages had this effect.

They theorise the role of 'feeling' as being related to uncertainty and propose three key elements to literary response:

1. That certain stylistic or narrative features trigger thought by appearing significant or provocative
2. The reader expresses a sense of de-familiarization and is led to see things differently or find something unusual and hard to fathom
3. The reader modifies their personal meanings and suggests that they see things differently now.

They found that reading times slowed down during passages which were frequently selected as significant, possibly evidencing re-interpretive processes (p.127) and readers struggled to articulate their thoughts following these moments. They propose that this evidences the cognitive difficulty involved for readers in reconfiguring their schemas or modifying their personal meanings (p.134).

The implications for this study are, firstly, that it is important not to equate the fluency and sophistication of expression with learning when evaluating critical voice development. When significant cognitive work is occurring, students may not be able to articulate it clearly. So, the development of a 'critical voice' as a process may manifest in classroom discussion as decreased fluency, more frequent pausing or more self-correction for instance. Secondly, that reflection, and hence criticality, can perhaps be nurtured by encouraging attention to strong feelings or reactions, feelings of puzzlement. Finally, that immersive, enactive engagement with character's situations maybe an important aspect of literariness which is valuable to nurture when encouraging critical voice development.

2.2.3 The Social Dimension

By emphasising the 'interchange of ideas,' Langer highlights the social nature of learning in English Literature classrooms. Similarly, Rosenblatt's transactive model of reading offers a constructivist view of learning in the English literature classroom where interaction with the others' views fuels criticality development. However, Yandell suggests that these theories neglect the social dimension of the classroom context: 'agency in this model, lies with individuals, who remain oddly abstracted from the social' (Yandell, 2013, p.37). Drawing on Vygotsky, Yandell presents a view of classroom engagement with literature which is informed by a 'sociocultural model that situates learning in the social interaction between people, not merely in the mind of the learner.' (p.7) and points to the social dimension as another vital, neglected and poorly understood aspect of practice.

He describes literary engagement in classrooms as 'an irreducibly social process' and problematizes the view of reading as 'the development of competence in reading as a movement towards greater independence, greater ability to cope unaided with more demanding texts.' (p.179) Instead, he proposes that it could usefully be reconceptualised as 'a set of cultural practices' in its own right rather than as 'a poor substitute' for independent reading or as some form of 'preparation for individual, independent, silent reading' (p.37).

Reader-response theories acknowledge interaction with other viewpoints as a mechanism by which individuals come to develop their response. The notion of 'interpretive community' contributes a social dimension which shapes interpretation. However, Yandell highlights other aspects of the social; episodes of role play, disagreement and lively debate drawn from a decade of observation in English classrooms. 'Literature,' he argues 'is valuable precisely as a site of contestation, a site where new cultures and new meanings are produced.' He underscores the importance of the 'struggle' involved in 'the appropriation and remaking of signs,' and argues for 'forms of pedagogy that allow room for playing with texts and with identities.' What is valuable is the 'dialogic and collaborative production and contestation of meaning' (p150).

In this regard, the class itself is an interpretive community which shapes response. While Iser's (1974) notion of interpretive community draws attention to the more abstract social forces of the 'academy,' representing the voice of an 'idealised reader,' literary interpretation in the classroom also engages students in direct, physically experienced interaction with others. Students have to learn how to engage with other viewpoints, different ways and forms of doing this, negotiating the social and cultural difficulties that arise from difference, disagreement, embarrassment and tension.

The significance of this public and social dynamic on students' literacy development is also acknowledged and explored in Gallas' classroom research into student's literacy development (2004). Investigating the role of imagination, she identifies the notion of 'authoring' as a significant process for literacy development. Making a new text, whether that be 'oral or written, a painting, a dance, or a song….an explanation of the solution to an equation or a theory about the world,' (p. 137) and 'intentionally' trying to influence an audience demands a public presentation of the self as expert which supports students in adopting new discourses. As she put is: 'one must believe and know, and one must convince others' (p.137).

This suggests that literature teaching has aims which are much more complex than simply developing comprehension and analysis skills, ensuring students acquire relevant subject-

specific terminology and essay writing techniques. Early and Marshall's (2008) research into the value of creating visual representations of story elements for EAL students' literary interpretation, reinforces this. They conclude that though the visual aspects of the work did support the students in developing interpretations, that 'the complex interpersonal communicative proficiency' (p.389) required, proved problematic. Viewing development of these as part of critical voice development may be important in developing pedagogy which accounts for this social dimension. Collaborative class work around texts which acknowledges and treats students as culturally active meaning-makers, who engage in 'authoring', may be an important aspect of this approach.

2.2.4 Intertextuality

Intertextuality fundamentally refers to the notion that texts influence and refer to other texts. The concept has been applied in many ways meaning a comprehensive exploration of the term is beyond the scope of this literature review. However, this study's focus on students producing multimodal texts in response to literary texts, will require some understanding of intertextual connections to make sense of this process.

This thesis draws on a view of intertextuality as a social construction (Bloome and Egon-Robertson, 2004) and on a strand of research which focuses on the 'heuristic uses of intertextuality in the study of social processes in education' (p. xiii). Drawing on a sociolinguistic view of language, they base their argument on the fact that people act and react to each other within semiotic systems for meaning making. Interaction is therefore ongoing, and action may be reactions to earlier interactions which become relevant again in a particular context. These interactions also have a material basis and are physically experienced by them. As they act and interact, people create texts which are 'the product of textualizing.' People textualize their experiences in words, signs and all manner of representations. Whether these textualized experiences are deemed to be 'texts' depends on the context and participants. They illustrate this with the example that 'in some situations, talk among children is text, but in others it is treated only as a noise disturbing work or sleep' (p.29).

This viewpoint offers a broad scope within which to consider intertextual connections. As the students create their multimodal responses, they may draw on texts of many kinds; the literary text itself, digital texts, films, songs, teacher presentations, previous lessons and conversations with their peers for instance. Producing multimodal, not purely verbal responses, means students may draw on their knowledge of forms which are not traditionally recognized in the English literature classroom. Recognition of this intertextuality may highlight forms of criticality which draw on popular culture and would not be recognized in traditional forms of response.

Ivanič (2004) explores the impact of intertextual practices for students' developing subjectivity and identity. Her research into children's multimodal composition during project work identifies a continuum of intertextual practices. Of particular interest is her exploration of children's engagement with 'the semiotic characteristics of texts' (p.309). Adopting a visual aspect of a text's layout, seemingly 'copying' it in their work, is part of a process of constructing mental models of text types and starting to take on those meaning-making resources, ways of interaction or representing.

On this continuum, she differentiates between 'actual intertextuality, 'where students import part of a text into their own text, and 'habitual intertextuality,' where students draw on 'mental resources' or experiences of text type (p.309). In the latter, there is no actual text on the desk in front of them to draw from, rather they draw on a mental repertoire of textual strategies and types as they make their own texts.

Referring to the students composing the multimodal texts as 'wrighters,' (p.284) she draws attention to the fact that they are not just crafting writing, but crafting across multiple modes, like a playwright. As they do this, they shape their own subjectivities: 'as a writer appropriates particular semiotic resources, so s/he participates in the discourses which they construct' (p.284). She argues that 'identification' is a key aspect of language learning, showing how a student constructs and continually reshapes an identity in relation to multiple discourses through activities in the classroom. This identity work takes places through participation in multiple discourses and is embedded in a context, meaning the activities, relationships and setting: 'The 'text' – what is going on – cannot be separated from the 'con' – what accompanies it' (Ivanič, 2006, p.2).

This research has important implications for this study. It draws attention to the fact that selection of visual and layout features of their multimodal texts can be considered an intertextual practice which may shed light on the textual connections students make as they respond to the literary text. It may also help inform notions of critical voice development by revealing certain intertextual practices as an 'embryonic form' of a more complex practice. The notion of wrighting usefully connects issues of voice development, in terms of participation in discourses, multimodal composition and response to a text. It reminds us that the idea of 'personal response' in reader response pedagogy involves not just dispassionate comment on a text but is also part of identity construction. By changing the form of response from verbal to multimodal, we change 'what is going on' and therefore change scope for identification.

Other research suggests the importance of a multimodal lens to better understand the role of intertextual connections in students' learning. Taylor (2014) demonstrates that the notion of 'intertextual referencing,' (Maybin, 2004) can be usefully extended to embodied modes and is not an exclusively linguistic phenomenon. Her microanalysis of video-recorded classroom interactions highlights examples of 'postural intertextuality.' The students spontaneously use hand movements and postures to re-create the functions and movements of the heart and lungs previously encountered in animated diagrams. This evidences embodied intertextuality suggesting that attention to visual and actional work may help an understanding of the students' meaning-making in this study. It also raises questions about how enabling multimodal response may enable students to reference and therefore draw on a broader range of textual experiences.

2.2.5 Hermeneutics

Ricoeur's hermeneutic theory of interpretation foregrounds the notion of self-development through the making of meaning in the interpretation literature. He identifies appropriation as a key aspect of interpretation, where readers make their own something that was unfamiliar, other or alien and where they realise or 'actualise' the meaning of the text. For him, 'the interpretation of a text culminates in the self-interpretation of a subject who thenceforth understands himself better, understands himself different or simply begins to understand himself' (Ricoeur, 2016, p.120).

However, his view of reading as 'the recovery of meaning,' (p.123) moves beyond subjective notions of interpretation, to encompass objective, explanatory processes. He proposes a notional 'hermeneutical arc,' (p.123) encompassing at the one end, the more objective processes of explanation, and on the other, the more subjective undertaking of interpretation. His theory makes the important step of making objective explanation and understanding a complement to, rather than a contradiction or alternative to interpretation when it comes to texts. He suggests 'an objective process of interpretation which would be the act of the text itself.' (p.123) In other words, the text itself constrains and influences the meanings which can be made from it because of what it contains and how it is constructed. He points out that structural analysis, attention to the way parts of the text work together, to the internal and linguistic composition of the work itself, can enable deeper understanding of a kind, taking the reader beyond surface understandings. While some explanation of the text can be attained through this form of analysis, he shows that understanding of the text can only be attained by the reader making links to the world as they know it, to their experiences, to themselves and to people. This, he argues 'is the real aim of reading,' (p.120) though the two are complementary and both necessary.

This theory suggest that literary study supports critical voice development when self-awareness and understanding of the world and one's experiences evolve through the process of making sense of representations of the world. To do this, it is necessary to 'follow the path of thought opened up by the text, to place oneself en-route towards the orient of the text' (p.123). This suggests that it would be pedagogically important to offer students means and opportunities to immerse themselves in the text-world, following its path of thought; to explore the structure and linguistic composition of the text; and to make connection with their own lives and experiences. Ricoeur's deep reflection on what text and interpretation are, offers broader conceptualisations of both within which multimodal response on iPads might offer a means for students to actualise and appropriate, to immerse themselves in the text world and to bridge the text with new discourses.

2.3 Critical Voice Development Through the Lens of Multimodality Theory

Multimodality scholarship sees communication and representation as comprising multiple modes, not just language. This social semiotic view of meaning-making identifies modes as 'socially shaped and culturally given semiotic resources for making meaning' (Kress, 2010, p.79). There is a no definitive list of modes, though common examples include image, writing, colour, layout, music, gesture, speech, moving image and sound. Defining what counts as a mode is problematic because it depends on the ways particular communities use particular resources as well as on theoretical definitions. Kress differentiates between the social use and the formal theoretical explanation:

> *Socially*, what counts as mode is a matter for a community and its social representational needs. What a community decides to regard and use as mode *is* mode.
>
> *Formally*, what counts as mode is a matter of what a social semiotic theory of mode requires a mode to be and to do. (Kress, 2010, p.87)

This study focuses on multimodal response within the English Literature class, exploring how this interpretive community uses and attends to different semiotic resources as they make and represent meanings using iPads. It focuses on visual, verbal and embodied semiotic

modes, particularly image, colour, position, layout, writing, speech, emojis, gesture, posture and gaze.

Multimodality suggests that a purely linguistic focus for subject English is inadequate (Kress, 1996) and makes a case for an expanded notion of literacy encompassing visual and digital media (Goodwyn and Findlay, 2003; Bourne and Jewitt, 2003). This study is shaped by Kress' (1996b, p. 35) conception of English as the school subject which focuses on 'meaning making' and which 'deals with the means of saying to ourselves and others who we are and what our visions are.' This offers a capacious view of the subject within which reader-response-inspired approaches can comfortably sit.

Kress' theories complement reader-response theories in key ways. His view of learning chimes with Rosenblatt's transactive model of reading. He describes it as 'the shaping of the subjectivity of the maker of signs' (Kress, 1996, p.39). This reflects Rosenblatt's notion of the reader and the text both acting upon each other. Kress describes the process of making meaning as occurring 'at the moment when the 'taken meaning' is integrated into the existing totality of all meaning in the brain.' This echoes Langer's notion of an envisionment which is made up 'images, questions, disagreements, anticipations, arguments and hunches that fill the mind during every reading, writing or listening experience' (Langer, 2011, p.9).

However, this social-semiotic perspective on meaning-making highlights that transactions between readers and texts involve modes other than the verbal. It also distinguishes between internal and expressive dimensions of meaning-making. Meaning, Kress argues, is 'the result of [semiotic work] whether as *articulation* in the outwardly made sign, as in writing, or as *interpretation* in the inwardly made sign as in reading' (Kress, 2003b, p.37). The meanings an individual expresses are shaped by their perception of the social situation, the norms of communication in that environment and what modal resources are available or recognised. This suggests that literary response is not simply a transaction between reader and text but also involves the transformation of semiotic resources. The individual may make their own meanings internally but expressing these involves transforming an existing form by combining it with this new meaning.

The way his theories erode notions of genre and critique are arguably even more challenging for English teaching. Looking back to the 1960s, he argues that the notion of generic conventions started to become challenged and subjected to critique. The idea of 'composition' then became untenable as new insights into the ways in which language constructs our perceptions. 'Critique' he argues 'can only work in relation to stable structures and environments.' In this modern world knowledge can be made 'by anyone anywhere.' The problems this raises for schools as 'society's designated purveyor of hitherto canonical forms of knowledge' is immense (Kress, 2010, p.134). With 'no clear direction from state or society' our aims are unclear. This study explores ways in which literature teachers can respond productively to this challenge, supporting the development of individual and collaborative multimodal meaning-making around literature.

In the following sections of the chapter I define key terms from Multimodality theory which are used in this thesis and explore their relevance for the research topic.

2.3.1 Design and Interest

This study uses Kress' notions of 'interest' and 'design' in theorising how critical voice might develop through multimodal response. 'Interest' describes the impetus to make signs or engage in representation. It is shaped by an individual's 'position in the world at that moment, vis-à-vis the object to be represented' (Kress, 2010, p.70). This could be an affective, spatial, social or cultural position. The aspects of a text that an individual pays attention to is therefore an expression of their 'interest.' Interest also impacts the form of expression or representation.

> *With representation there is, first, something to which I want to give material realization, making some meaning tangible in the world. Second the 'take' on what I wish to represent arises out of my interest; interest directs my attention to something that now engages me, at this moment. Third, my interest is shaped by my history, by my experiences over time in a set of communities and their cultures. And fourth, my interest is shaped by my sense of what is relevant to attend to in my social environment right here and now, in relation to this phenomenon or object.* (Kress, 2010, p.50)

Multimodal response could support critical voice development by giving students access to more modal resources with which to represent their personal response. No longer restricted to language alone, they have a choice of semiotic resources which may alter or increase the scope of what they are able to represent. Their interests may be shaped by their classroom experiences of English Litearture learning over the years, meaning they may still engage with disciplinary conventions and concepts in other modes, having developed a sense of what it is relevant to attend to.

Communicating a response engages the individual in 'design,' the selection of semiotic resources to externalise and communicate meanings. Kress describes the process of design as follows:

> *the outcome of the process of inner semiosis, the 'conception', can be realised in material semiotic form. It then becomes the visible, tactile, design, the 'blueprint' for instance. In that form it can be debated.* (Kress, 2014, p.9)

This study views the students' multimodal responses as evidence of design. The notion of design suggests that these compositions can be viewed as 'critical' because they are the result of a principled selection of semiotic resources during personal engagement with what they deem relevant.

The notion of design challenges traditional ways of evaluating learning. Kress calls for 'the recognition of all work as meaning; and for meaning made in any mode' (Kress, 2014, p.23). He argues that '*design*, by contrast with *competence*, foregrounds a move away from anchoring communication in *convention* as social regulation. *Design* focuses on an individual's *realization* of their *interest* in their world' (Kress 2010, p.6). Assessment criteria in English Literature classrooms are based on notions of increasing competence and mastery of disciplinary ways of doing thing. Critical response is evaluated linguistically. This points to a tension in this studies theoretical view of critical voice development: it is both personal and grounded in a discipline. Evaluation of the multimodal texts, therefore, needs to be alert to evidence of engagement with disciplinary conventions and concepts in alternative semiotic modes. In recognising students' individual 'interests' or what aspects of the text

they pay attention to in, evaluation can be said to be engaging with their 'personal response.'

Increased screen use is driving a 'reorientation in the process of reading' from telling' to 'showing' the world. This may alter students' experiences of text and what it means to 'interpret' text (Kress, 2003a). Rather than the inward, contemplative processes of reflection and imagination fostered by engagement with traditional, print texts, he argues that mainstream culture is developing imagination as 'a move towards involvement in outward action.' (p.153) This ethos of 'design,' where the individual's interest plays a greater role in shaping meaning, echoes theories about the emergence of 'participatory culture' (Jenkins et al., 2009) and 'affinity spaces,' (Gee, 2004; Gee and Hayes, 2011) where young people, used to digital technologies, experience and come to expect creative, interactive, collaborative engagements which contemporary classrooms, still focused on 'essayist literacy' practices, rarely offer. This suggests that better understanding of alternative forms of critical participation could help develop classroom approaches which foster criticality in less alienating ways.

2.3.2 Ensemble and Orchestration

Communication involves the use of modes together. The term *ensemble* (Kress, 2010, p.28) highlights this multimodal nature of communication and representation in which 'each mode has a specific task and function.' These ensembles are based on *designs* intended to convey a particular meaning to particular people in a particular context. The term implies separate yet interrelated components, working together to create a coherent message. As in musical ensembles, it is not possible to say whether the noise of the violin is more important than that of the cello for instance, so in communicative acts, the whole is dependent on all the parts. The notion of ensemble raises questions about how modes are interacting and what different work each is doing. For this study, both the digital texts made by the students and the presentation of those texts to class can considered as *multimodal ensembles.*

'Orchestrate' means to coordinate and arrange multiple elements, almost behind the scenes without making it obvious. In multimodality scholarship, it relates to *design*, as it is assumed that multimodal ensembles are the result of apt and principled modal selections. Research has explored the ensemble in terms of teacher's communication: how use of interactive whiteboards can 'create interesting multimodal stimuli for whole-class dialogue' (Mercer et al., 2010, p.207); how visual and multimodal resources make different demands on teachers in orchestrating resources to capitalise on new 'routes into knowledge ' (Jewitt, 2008, p.50); to illustrate how teachers use multiple modes to manage classroom discussion of literature (Bourne and Jewitt, 2003).

Kress illustrates how the orchestration of modes during an explanation of blood circulation expanded the range of ways in which students could connect with the knowledge the teacher presented:

'In ensembles of this kind the contingent status of modes becomes clear: is word made explicit by action? Or is action 'given meaning shape' by a word and drawn into lexical classification? The *ensemble* offers a *ground* which, in its multimodal orchestrations is *multiply meaningful'* (Kress, 2010, p.165).

He views orchestration from two perspectives (Kress, 2010, p.160). On the one hand, individuals can orchestrate an ensemble to convey meanings to others. For instance, a student presenting their ideas about a text may use pointing, verbal explanation, visual illustration and a repeated gesture. On the other hand, individuals can compile ensembles as they choose what aspects of an event, situation, text or encounter to pay attention to. When an students watches the presentation and sees the students presenting their multimodal slide, they may attend to different aspects of the ongoing flow of talk, gesture, gaze and visual projection as they build their own meaning from it.

This study applies these two concepts to students' work and classroom interaction. The students' orchestration of modes as they make and share the multimodal slides, are material instances of their critical voice. The fact that multimodal responses are 'multiply meaningful' and offer alternative routes to knowledge may have important implications for critical voice development and pedagogy. In offering multiple ways to interact with curriculum knowledge, it may enable personalisation through students drawing on the modes in the most meaningful way possible.

2.3.3 Embodiment

A handful of recent studies explore the role of embodied modes in learning. Taylor demonstrates how embodied modes work in conjunction with speech as children construct knowledge collaboratively (Taylor, 2014). Her microanalysis reframes what is 'often interpreted as an absence of language' (p.1) revealing instances of engagement with learning in other modes. Similarly, Johnson (2011) illustrates how a multimodal lens enables attention to aspects of critical literacy ignored by traditional, linguistic, research approaches. Analysing an adolescent's interactions in an English class, she shows how gesture, laugh, silence and volume help evidence criticality. Although 'critically literate identities are most easily identifiable when performed in traditional verbo-centric modes,' she argues that that interactions which 'might be misread as disruption, inconsequential or failure to pay attention,' (p.27) can also be deemed critically literate.

Franks, Durran and Burn (2006) argue for recognition of other forms of representation in English classrooms. They analyze drama and Media Studies approaches where responses to literature are enriched by the physical, bodily and visual representation. They advocate 'making and remaking activities' which 'ride on the back of an emergent critical understanding' (p.78). This echoes the recursive process suggested by Langer and Rosenblatt, whereby immersion in creative, personal response feeds and draws on the individual's powers of analysis and reflection. Attention to gesture and action during classroom activities encouraging enactment and physical representation, may support the recognition of and development of criticality.

This study draws a notion of embodiment reflected in these studies where 'meaning making is grounded in physical experience' and 'a person can also embody an identity…or a particular set of identities, by the way one moves, interacts, communicates and perceives.' (MODE, 2012).

2.3.4 Thinking Across and Between Modes: Synaesthesia, Transduction and Transmodal

Kress highlights two processes as being central to how individuals use modes during meaning-making: transduction and synaesthesia (Kress 2003b, p.36)(Kress 2003b). *Transduction* describes the movement of 'semiotic material' (Kress 2010, p.125) or

'meaning-material' between different modes (Kress, 2003b, p.36). Asking students to represent a character, atmosphere or theme in visual form would involve them in transduction. They take what they have understood through engagement with the written text and reshape this visually to express it.

Synaesthesia refers to a multimodal meaning-making processes which Kress describes as the 'semiotic analogue' of the psychological process of the same name. In Science and Psychology, synaesthesia is a sensory phenomenon where an individual experiences co-related sensory information in different semiotic modes; hearing a colour or seeing a sound. Semiotically, it refers to meaning making processes which take place *across* modes and result from the presence of more than one mode. Nelson describes it as:

> *a process of emergence, where meanings present in two or more co-present semiotic modes, e.g. the visual/pictorial and oral/linguistic, combine is such a way that new forms of meaning may obtain, in the (loosely) gestalt sense of a whole that is irreducible to and represents more than the sum of its parts.* (Nelson, 2006, p.59)

Synaesthesia then is not just a matter of perception but results from the human processes of 'sense and sense-making' (Nelson, 2006, p.56) and from 'simultaneity' (Fortune 2005, p.53) of different modes. The individual nature of sense-making and the variety of modal connections possible results in 'emergent creation of qualitatively new forms of meaning' (Nelson, 2006, p.56). For this reason, Kress proposes that it may be the locus of 'much of what we regard as 'creativity' (Kress, 2003b, p.36).

This suggests that making multimodal responses may have a significant impact on critical voice development. If inner semiosis is multimodal and meanings are not only constructed through language, but by emotions, sensations, sound and visual information for instance, then investigating the expressive and communicative possibilities of students producing multimodal texts as part of their meaning-making may be useful. Multimodal response has a potential value in terms of enabling students to draw on tacit, physical, bodily and sensory knowledge in their sense-making around literature. If multimodal texts 'allow for more aspects of experience to be represented and juxtaposed efficiently and creatively than can texts composed merely of words,' (Gee and Hayes, 2011, p.119) they could act as more provocative stimuli for classroom discussion. Synaesthetic processes may therefore promote more personalized forms of response due to the uniqueness of the connections made by individuals. The cognitive work of transduction may impact participation and reflection by offering different ways to engage in the idea exchange around the literary text and encouraging consideration of how best to represent ideas encountered in one modality in another.

There have been few studies into synaesthetic semiotic activity in school and university settings apart from in science subjects, (Newfield, 2014) so this study may add to understandings about the affordances of this.

Newfield (2014) notes confusion in the way the term transduction is used. It is sometimes used to refer to 'internal semiosis' and sometimes to 'external semiosis.' She uses the term 'Transmodal' to refer to 'semiotic movement across modes as an external material practice.' In this thesis, I follow this for clarity, using transduction to refer to implied inner processes of shifting meaning across modes and Transmodal to refer to material, external instances of expressing meaning in alternative modes.

2.4 Voice, Dialogue and Classroom Interaction: What does theory suggests about voice development through dialogue?

Bakhtin's theories of voice and dialogue offer useful ways of conceptualising classroom dialogue around texts which work well with the notions of self-actualisation, interpretation and social meaning-making central to reader-response theories and Kress' theories about multimodality. He views language use as inherently critical because of the way one has to respond to and appropriate language from others: 'The word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention' (Bakhtin, 1986, p.293). Like Volosinov's concept of 'evaluative accent,' (Volosinov, 1973, p.103) this view of verbal interaction shows how the individual has to 'orient oneself' to others' meanings every time they talk, making engagement in dialogue inherently critical.

Bakhtin's notions of double-voicing, polyphony and heteroglossia highlight the fact that we engage with other voices and viewpoints every time we talk. Polyphony, 'a plurality of independent and unmerged voices and consciousness,' (Bakhtin, 1984, p.6), discussed by Bakhtin in relation to literature and everyday discourse has been shown to also be useful for thinking about pedagogy. (Skidmore, 2016, p.39). Certainly, classroom discussion of literature could be considered polyphonic in that it engages the individual with the voices of the teacher, their peers, the author, the characters and even other texts. It has also been applied to highlight the diversity of voices in any classroom and raise questions about how inclusive pedagogy might engage with the 'voice' of those who are non-verbal or 'without words' might be engaged with (Skidmore, 2012). This builds on the broader conceptualisation of pedagogy as polyphonic, operating not just between spoken voices, but between consciousnesses. This insight has particular significance for this study's focus on multimodal response and engaging with other voices and viewpoints in ways other than the verbal. Heteroglossia, the notion that there are multiple competing forms of language, has been applied pedagogically to learners' composition of multimodal texts with voice being 'seen as a discursive construction, realized in text,' (Hafner, 2015, p.492) and where students draw on multiple voices encountered through experience of texts, genres and discourses. This suggests that attention to the different discourses students draw on during multimodal composition may shed light on the various influences they draw on as they voice or externalise their ideas.

The notion of speech genres as contextually, situation-specific ways of interacting emphasises that the kind of classroom discussion of literature valued by teachers is a cultural construct which has grown up around a particular set of values. Each 'sphere develops its own relatively stable types of these utterances' which 'reflect the specific conditions and goals of each such area not only through their content (thematic) and linguistic style…but above all through their compositional structure' (Bakhtin, 1986, p.60). On the one hand, these reflect the conventional aspects, the ways of talking about Literature that an individual needs to appropriate to have a voice in that domain. However, Bakhtin differentiates between speech genres which tend towards monologism, closing down meaning or having the last word, and those which leave open the possibility of response and are dialogic in nature, accepting that there is no one correct answer. This suggests that the way we conduct classroom discussion can either encourage a criticality which is participative, open to contestation and unexpected contributions, or can close this down. Praising 'correct answers' may, for instance, distort the nature of dialogue, by

creating a speech genre in which what is valued is the teacher's view and students' contributions risk being seen simply as mistaken or irrelevant, or where the focus of students' reflection is shifted onto thinking about what the teacher wants to hear, rather than what they think (Barnes 2008, p.8). Although still arguably critical in that the student reflects on what the situation demands and selects an utterance accordingly, the way it decentres the students' 'personal' response or 'interest' could be said to bypass the reflection on, or re-examination of personal values, beliefs or ideas which is viewed as a critical part of the learning process in the models of language and learning which this study draws on. From this viewpoint, what matters, is that the discourse is 'internally persuasive' (Bakhtin 1981) to the students, that they align themselves with it, against it, in relation to it, because it matters to them. This points to agency, to students feeling that the work 'matters' as a vital dimension in discussion designed to foster criticality.

Halliday's view of language as a system of 'meaning potential' (Jewitt, 2006, p.10) is useful for the way it positions students as language '(re)makers' (Kress, 1996) rather than language users. This is extended in literature on Multiliteracies to apply to sign usage more generally (Cope and Kalantzis, 2009, p.175). This make conceiving of criticality development as developing competence problematic. It also suggests how we could usefully broaden this view of language to other semiotic modes and resources. Encouraging student production of multimodal forms of response engages them with a wider range of meaning potential via the different semiotic modes. The construction of their response takes place not just through remaking language, but through remaking in multiple modes. Engaging students in producing forms of response which sit outside the scope of existing assessment criteria may help in resisting the application of existing, monologic frameworks to describe the learning, at least for the duration of that teaching episode, by defamiliarizing an established form of classroom interaction.

This study therefore looks for ways to nurture dialogic engagement around literature by introducing student-produced multimodal responses into the discussion around literary texts. It views these multimodal texts as another modality in which the discussion can be conducted. It explores whether this has potential to encourage a more dialogic approach to the speech genre of literary discussion in the classroom and whether it allows students to draw more freely on other semiotic genres and experiences to enrich the discussion and response to literature.

2.4.1 Classroom Talk and Critical Thinking

Research into classroom talk offers useful, contextualised insights into the role of talk in learning and its relationship to the development of thinking. Barnes (2008) distinguishes between *exploratory talk,* which may be 'hesitant and incomplete' as speakers 'try out' ideas to work out what they think, and *presentational talk*, where the speaker is more focused on shaping and expressing their ideas in a language and format suitable for the audience. He expresses concern that 'many teachers move towards presentational talk (and writing) too soon, when pupils are still at the stage of digesting new ideas' (p.5) Pedagogically, then, allowing students space to explore ideas together without worrying about the language they are using, is an important first step in critical voice development.

Other recent empirical research points to the educational benefits of dialogic approaches for the development of thinking (Mercer and Littleton, 2007; Mercer, 2013; Mercer et al., 2010). The *Thinking Together* programme, an intervention explicitly teaching students how

to talk and think effectively together, showed significant improvements in students' non-verbal reasoning scores. (Mercer and Littleton, 2007). Acknowledging the importance of collaborative exploratory discussion, the study also observes that this 'seldom' occurs in classroom and suggests that ground-rules for group talk effectively scaffold educationally useful group discussion. Strategies such as 'actively welcoming and soliciting students' ideas,' 'following up students' responses' and 'refraining' from making 'evaluative feedback comments' are offered as ways for teachers to 'break the monologic mould' of classroom talk and create 'dialogic spells' (p.35.) Simply providing opportunities for group discussion, this suggests, does not necessarily lead to critical development, resulting often in disputational talk, with students locked in competitive mode or cumulative talk, where they just agree with each other.

They describe exploratory talk as the 'embodiment of critical thinking' and note that it is 'essential for successful participation in 'educated' communities of discourse' (p.66). They outline various ground rules for talking together and conclude that by appropriating these, the students got more adept at holding 'reasoned intramental discussion' (p.133), relating effective shared talk with rationality. There is some tension between these views of exploratory talk. The former focuses on students exploring collaboratively together as they talk, rather than on how they talk. The latter implies students need to be trained into talking effectively together and prioritises explicit reasoning as a superior form of talk. However, if critical voice development in English Literature classrooms involves meaning-making strategies other than reason, this has consequences for the nature of exploratory interaction we might seek to facilitate during group work. However, both suggest the pedagogic value of a collaborative discussion and shared development of ideas. Interthinking, where talk is used 'to pursue collective intellectual activity,' and 'whereby people can combine their intellectual resources to achieve more through working together than any individual could do on their own' (Littleton and Mercer, 2013, p.111). offers another view of the value of engaging with other's voices and viewpoints. A combination of perspectives can enable the development or emergence of new ideas and possibilities which may not be possible for the individual.

This poses opportunities and challenges for the study. If allowing students space to explore ideas together can help develop thinking, student production of multimodal texts may offer alternative or additional ways in which to explore ideas together. Given Mercer's findings about the rarity of exploratory talk (Mercer and Littleton, 2007, p.66) and the necessity for classroom training in ground rules for talk, group discussion during the production of the multimodal texts may not necessarily be productive. Early and Marshall (2008) identify the interactional demands of group work as a significant challenge in successfully engaging students in learning through the production of collaborative multimodal responses to texts. While almost all students felt that 'using the visual as a mediating tool had indeed helped their interpretation of their chosen literary texts' (p.384) and 'supported the growth of these ESL students' interpretation and appreciation of English literature,' (p.387) they underline the importance of 'developing the complex, interpersonal proficiency' (p.389) of the students alongside the literary understanding. This suggests that the level of experience and skill a given group have in holding these kind of discussions may impact the success of using multimodal responses to literature. Finally, if seeking student ideas, and following up on their responses during discussion helps break a monologic mould in whole class interaction, then perhaps student production of multimodal texts could help. By placing

their visual representations at the centre of whole class discussion, this may usefully foreground students' ideas and support 'dialogic spells.'

This study may shed light on the kinds of collaborative exploration multimodal response makes possible as students interact. By paying attention, not just to the talk, but also to other semiotic modes as students interact, it may enable an understanding informed by an understanding of the interplay of modes rather than consideration of the talk alone. Mercer and Littleton argue for a special attention to talk as 'the most ubiquitous, flexible and creative of the meaning-making tools' (Mercer and Littleton, 2007, p.2). They acknowledge that 'it is interesting and useful to highlight the multimodality of classroom education,' but asserts that 'such analysis should not obscure the prime, central role of language' (p.154). In contrast, Jewitt argues that a multimodal approach is not 'a decision to 'side-line' language' but rather offers a way to look at 'language as it exists 'now' nested and embedded within a wider social semiotic' (Jewitt, 2006, p.1). From this standpoint, consideration of talk within the context of broader social semiotics represents a 'different rather than a 'better' view of the same picture carried in language' (p.8). This study may help develop our understanding of the particular affordances of talk and of other modes in developing students' ability to engage in both exploratory interaction in small groups and in presenting ideas more formally in presentations.

2.4.2 The Intermental Development Zone

Building on Vygotsky's notion of the Zone of Proximal Development as an 'interactive theory of cognitive development,' Mercer and Littleton (2007, p. 14) develop the notion of the Intermental Development Zone (IDZ) (p.21). In classrooms where teachers are dealing with multiple students, with different interests and perspectives, they see this as a vitally important pedagogic component is this shared consciousness and communicative space. This notional shared space and framework for thinking together is described as 'a dynamic frame of reference which is reconstituted constantly as the dialogue continues, so enabling the teacher and learner to think together through the activity in which they are involved' (Mercer, 2002, p.6). It is a 'a mutual achievement' requiring 'the interactive participation and commitment of both teacher and learner' (p.6). Successful maintenance of an intermental development zone supports ongoing learning and development.

Several studies point to the value of technological tools in this regard. Interactive whiteboards are shown to be used to help maintain an IDZ in discussion (Kneen, 2015; Mercer et al., 2010) and to support interthinking by allowing learners to 'build shared representations together' (Knight and Littleton, 2015, p.2). Computers have also been shown to maintain an IDZ during collaborative group work. Whereas talk is 'transitory,' the computer, turns the thinking into an 'external object' making it available for critical consideration (Mercer and Littleton, 2007, p.30).

This suggests that multimodal text-making on iPads may be helpful in terms of externalising students' literary interpretations for discussion in a visible, tangible way. There is potential for this to support the maintenance of an IDZ as discussion of thoughts. The visual modes may offer extra support to these processes. It may also enrich the talk by encouraging students to transfer idea between modes, requiring transferring and transduction which are considered good for learning. (Jewitt, 2006; Jewitt, 2008; Early and Marshall, 2008). If discussion is a method of sharing, manipulating and testing ideas, perhaps manipulation of ideas in other modes may also support this process.

2.4.3 Dialogic Space

Wegerif's notion of Dialogic Space usefully broadens ways of thinking about a shared reflective space during classroom interaction. He argues that although certain types of talk do support interthinking, that it is the adoption of particular orientations rather than particular uses of language which are centrally important. Groups who shift their identification from self or group to the 'process of dialogue itself,' (Wegerif 2013, p.57) can be seen to interact in certain ways. They dwell with uncertainty, are open to other ideas, or change their mind (Wegerif 2017, p.140; Wegerif 2013, p.84). This is important for this study's notion of critical voice development because it is founded on data derived from talk during creative tasks, not just reasoning tasks. Wegerif highlights that 'successful creative task talk did not have all the features of Exploratory Talk, lacking the explicit reasoning moves' (Wegerif, 2016). Given that critical response to literature is a 'non-algorithmic form of knowledge,' (Skidmore, 2000, p.294) it is important to take into account these indicators of valuable interaction during creative response. Vass et al (2014, p.74) also illustrate the importance of the affective dimension in establishing 'creative intersubjectivity' and caution against an 'overemphasis of reason in the study of shared meaning-making.' This underscores that this study's attention to critical voice development during a collaborative creative task, the making of a multimodal response to literature, needs to be alert to more than explicit argumentation in seeking to understand how the students engage with other voices to develop critical response.

Wegerif highlights that 'dialogic means seeing things (or feelings things or thinking things) from at least two points of view at one.' Entering into dialogue is to 'move into a shared space where they can resonate together, merge in some ways, clash in others and stimulate the emergence of new ideas' (Wegerif, 2017). This highlights ways in which this productive shared learning space goes beyond language. The orientation towards openness and uncertainty can be made evident, not just through language but through non-verbal elements such as 'pregnant pauses.' If 'seeing things' from different points of view helps open a dialogic space, then perhaps the visual mode could be used to enable this. If the effectiveness of exploratory dialogue lies in 'the less visible but possibly more fundamental processes of reflection and creative emergence,' (Wegerif, 2007, p.79) then understanding the role of other modes in reflection and the generation of new ideas and insights may extend our understanding of critical voice development. Representing meanings in multiple modes can theoretically engage students in seeing the same thing in different ways, potentially further enriching the students' diverse interpretations.

2.5 Criticality

Criticality is an 'educational ideal' (Siegel, 1988, p.46; Moore, 2013, p.506) and a 'contested notion,' (Moore, 2013, p.519) with no agreed definition. Though it is beyond the scope of this study to conduct a comprehensive review of all definitions of the term, this section explores some key perspectives and shows how a tendency to equate criticality with rationality leads to interpretive, subjective, representational, expressive and personal elements of critical work around literature being neglected.

Criticality forms a cornerstone of policy in the English literature curriculum. The National Curriculum Programmes of Study for English at Key Stage 4 (DfE, 2014) requires students to 'critically evaluate texts' and bullet points 8 related processes or skills (Figure 3).

- understand and critically evaluate texts through:
  - reading in different ways for different purposes, summarising and synthesising ideas and information, and evaluating their usefulness for particular purposes
  - drawing on knowledge of the purpose, audience for and context of the writing, including its social, historical and cultural context and the literary tradition to which it belongs, to inform evaluation
  - identifying and interpreting themes, ideas and information
  - exploring aspects of plot, characterisation, events and settings, the relationships between them and their effects
  - seeking evidence in the text to support a point of view, including justifying inferences with evidence
  - distinguishing between statements that are supported by evidence and those that are not, and identifying bias and misuse of evidence
  - analysing a writer's choice of vocabulary, form, grammatical and structural features, and evaluating their effectiveness and impact
  - making critical comparisons, referring to the contexts, themes, characterisation, style and literary quality of texts, and drawing on knowledge and skills from wider reading
- make an informed personal response, recognising that other responses to a text are possible and evaluating these.

Figure 3: Skill involved in understanding and critically evaluating text. Reprinted from English Programmes of Study: Key Stage 4 (p.5), Department for Education, UK

Criticality is presented as the application of rational, reasonable thinking. Students are expected to 'justify with evidence' and evaluate the 'usefulness,' 'effectiveness' and 'impact' of texts. Identifying bias and 'misuse of evidence,' are included, requiring an alertness to failures of logic or rationality. The 'analysis' of linguistic, grammatical and structural features relates criticality to subject specific forms of meaning-making, deconstructing texts and reflecting on how they create meaning.

Research into critical thinking has been criticised for its decontextualized approach (Burbules and Berk, 1999; Moore, 2013). Noting a 'definitional impasse' and an assumption teachers lack a clear understanding of the concept, Moore (2013, p. 508) adopts 'Wittgenstein's advice' to look rather than think and interviewed academics from a range of disciplines about their understanding of the term and how it impacts their teaching. The resulting seven ideas (Figure 4) provide a useful range of interpretations and reveal that criticality 'defies reduction to some narrow and readily available cognitive mode.' (p.519) Rather it 'gives us an 'extra edge of consciousness' (p.521). This points to the productive value of difference and tension, and the role of the 'empathic' or intuitive response in

understanding. While academics from various disciplines acknowledge criticality as part of their aims, it highlights the diversity of ways in which criticality is conceived.

Questions about the limitations of criticality as a model of intellectual development were raised by Polanyi (1958). He called for the development of a post-critical philosophy, suggesting that the purported objectivity perceived to validate scientific inquiry is misleading and inaccurate. He argued that though we have 'trusted' the method of critical

1. Critical thinking as judgement
2. Critical thinking as a sceptical and provisional view of knowledge
3. Critical thinking as simple originality
4. Critical thinking as a careful and sensitive reading of text
5. Critical thinking as rationality
6. Critical thinking as the adopting of an ethical and activist stance
7. Critical thinking as self-reflexivity

Figure 4: Seven Definitions of Critical Thinking. Adapted from Moore, 2013

thought 'unconditionally for avoiding error and establishing truth,' that 'modern scientism fetters thought as cruelly as ever the churches had done' (p.265). Showing how personal interest and hunches often trigger or initiate scientific inquiry, he suggests that 'the art of knowing has remained unspecified at the very heart of science' (p.54). He cites the long apprentice times in scientific careers as evidence of the difficulty of imparting knowledge to others. Rather than terming the resulting learning as 'knowledge,' he terms it 'connoisseurship,' (p. 64) perhaps to highlight the unavoidable elements of personal judgement and personal 'participation,' countering the myth of scientific objectivity. He points to the importance of 'tacit knowing,' hard-to-articulate understandings which may rely on demonstration and observation, arguing that this 'cannot be critical' because 'systematic forms of criticism can be applied only to articulate forms' (p.264). This makes a powerful theoretical case for an expanded view of knowledge and understanding which goes beyond limited, partial accounts for other forms and ways of knowing.

While developing 'criticality' is a significant aim for English Literature teachers, criticality as rationality does not fully account for the processes by which we make meaning from literary texts. Langer argues that 'little attention has been paid to students' higher literacy development at any age' (Langer, 2011, p.1) and that 'literature's role in understanding -in what happens when we make sense of literature, in the development of the mind – is largely ignored (p.6). The National Curriculum document does specify that making a 'personal' response is important, as is 'recognising that other responses to text are possible and evaluating these.' However, this is encompassed in a single bullet point where the other 'critical skills' are broken down into various processes and skill. If 'criticality' is to be conceived of as relating to 'rationality' and being 'appropriately moved by reason,' (Siegel 1988, p.2) personal response would seem to be a contradictory stance, a subjective position in an 'objective evaluation of relevant evidence' (Siegel, 1988, p.39).

A recent exploration of the development of criticality in educational settings highlights the difficulty of 'observing' criticality development in the course of teaching and offers useful evidence of an inquiry mode (Etsuko, 2009). This qualitative investigation into students' criticality in a beginner's Japanese course responds to the challenge of trying to nurture criticality on a course which focuses largely on vocabulary acquisition and familiarity with facts about Japanese society and culture. She identifies an 'inquiry stage' which is part of a three-stage process: inquiry stage, analysis stage and a conclusion stage in which students make their own hypothesis. This process is cyclical as 'the theories can be challenged by the encounter with different points of view and other opinions later' (Etsuko, 2009, p.15.) In the students' talk, she identified comments which indicate a suspension of judgement; expressions like 'I wonder' or 'why.' This inquiry stage is fundamental to criticality. However, it is difficult to measure, she argues, because 'when students are in the middle of the inquiry stage, they are not conscious of it' (p.17) and when they 'encounter new phenomena', the process of 'being critical has already started.' She points out that even if students accept an idea eventually, it is very different to simply accepting it without thinking. She concludes that 'encounter with otherness' stimulated reflection on 'taken-for-granted notions' (p.18).

Another objection to the notion of 'critical thinking' is its neglect of the social dimension. It conjures images of a silent activity, epitomised by Rodin's sculpture *The Thinker* (Thayer-Bacon, 2000). This contrasts with experiences of classroom activity during the study of literature, where there is much discussion, debate and interaction. As students are learning to think, becoming persons, developing selves, they cannot simply practice this manner of thinking alone, internally, quietly. In English literature teaching, the aim is not just to develop thought process, but to also foster communication and discussion skills. Students are learning about literary texts and ways of thinking, but are also becoming more themselves, more autonomous. They are finding their own voice, but this is done through engaging them with the voices of others which offer the 'encounter with otherness.'

Over time, as they develop more experience of contact with different texts and ways of interpreting and seeing the world, students become able to operate more autonomously for longer periods, like Rodin's thinker. Mercer calls for more educationally useful empirical research designed to help us understand better how the 'intramental' becomes 'intermental' (Mercer, 2013, p.149). Rosenblatt's (1985) theorising about the importance of experiential learning rather than hurrying students on to abstractions can further inform the way we conceptualise criticality here. By experiencing the interplay of voices within the classroom, students internalise the experience of engaging in literary thought.

A recent case study of the actualisation of English literature policy in two A level classrooms found that teachers and students conceptualised the subject very differently (Wei, 2015). Whereas the teachers viewed the key aspect of the subject to be 'wider reading,' students viewed it 'as a very personal encounter of meaning making' (p.58). Wei theorises that the aspect of wider reading 'that goes beyond the primary text to include literary criticism and biographical information is difficult to actualise in the classroom' (p.59). She observes that 'sharing one's interpretations' seems to be a key component but that 'it seems confined to the individuals present in the literature classroom.' In the study, she found that the students' interest in other perspectives 'seems confined to the individuals present in the literature classroom' (p.59). The engagement with the perspectives of absent theorists and critics which is an established expectation during later phases in education may represent an abstraction of this more immediate engagement in dialogue with others who are

physically present. This may support the theory that social experience, in this case of a community of inquiry, prefigures the development of a more abstract concept. In this way, only after experiencing being part of this kind of debate could students start to value interacting with voices which are more abstract in that they are not voices of familiar individuals and they have no notion of a larger community of literary interpretation.

Langer (2000) highlights an important pedagogical approach relating to the nurturing of the critical voice. In successful classrooms she has observed, she notes that 'although other people's interpretations were discussed and considered, they were introduced and analysed only after the students had had an opportunity to explore their own interpretations' (p.26). In terms of the social construction of meaning in the classroom, this presents the emergent critical voice as somewhat delicate and susceptible to being lost if exposed too early to the competition of other interpretations. This appears to conflict with Volosinov's notion of dialogism. He argues that 'I give myself verbal shape from another's point of view…a word is a bridge thrown between myself and another' (1986, p.86). This suggests that the individual only works out what he thinks through dialogue with another, whereas Langer's observation would suggest perhaps that I can develop or refine what I think only through dialogue with another. This could perhaps relate to the fact that there is already an interpretive process or dialogue underway, that between the individual and the text, and that the shift from reflecting on making sense of the text for oneself as a process needs to reach at least a certain level before the individual is able to proceed into representation of that with others. The concept of critical voice may help draw attention to this dual, personal and social process, of literary thought and enable more effective scrutiny and understanding of it.

To conclude, the term 'critical voice' signals a paradoxical aim to support students in becoming at once more oneself and at the same time a more adept member of a discourse community, or community of interpretation. Developing a critical voice entails then acquiring tools, language and attitudes which enable one to be heard within that community but maintaining a sense of one's unique perspective. It involves inquiry or effort after meaning when discussing literary texts which involve the student both in immersing themselves in experiencing that text and in distancing themselves from that experience and reflecting upon it with others.

2.6 Pedagogical affordances of Digital Technology for Critical Voice Development

The recent, rapid arrival of tablet computers in classrooms (Clark and Luckin, 2013) means teachers have had to explore useful ways of using them in the classroom (Simpson and Walsh, 2014). While iPad use positively impacts engagement in learning, motivation, independence, creativity (Clark and Luckin, 2013) and agency, (Simpson and Walsh, 2014) their pedagogic utility in relation to literacy goals is less clear (Simpson and Walsh, 2014) and may only become clear during processes of pedagogical experimentation (Major et al., 2018). iPads can act as 'pedagogic drivers,' encouraging teachers to reflect on their beliefs and develop their practice, (Simpson and Walsh, 2014, p.136) but may just 'support existing pedagogies' (Major et al., 2018, p.2014) and 'replicate longstanding literacy practices' (Knobel and Lankshear 2007).

However, with technology changing the way we communicate, notions of 'literacy' as linguistic 'correctness' are no longer adequate for theorising the interactions and developments enabled by digital technologies. New concepts, such as 'multiliteracies' (Cope and Kalantzis, 1996; Kalantzis et al., 2003; Cope and Kalantzis, 2009) have emerged in

attempts to chart the broad range of skills required to decode and make meaning multimodally. 'New literacies' (Lankshear and Knobel, 2006; Knobel and Lankshear, 2007) scholarship highlights two aspects of newness in digital literacy practices; 'new technical stuff,' where technological tools allow individuals to do produce, remix and share new kinds of texts; and new 'ethos stuff' where literacy practices are more 'participatory, collaborative and distributed,' (Jocson, 2012, p.301) and less 'expert-dominated, individuated' and 'author-centric' (Jocson 2012, p.301). The notion of 'participatory cultures' (Jenkins et al. 2009) reflects this belief that digital technologies offer opportunities for collaborative, participative, informal meaning-making and knowledge production that are qualitatively different from school learning which focuses on individual autonomy and sees students as consumers rather than producers of knowledge. Involvement in these participatory cultures is seen as a 'hidden curriculum,' determining academic and professional success.

Kress suggests that technological development and globalisation has created a 'new semiotic landscape' that has impacted representation and communication so profoundly that a radical rethink of the school-subject, English, is required. He suggests that its essential focus is meaning-making and representation Students are '(re)makers of language, of systems of gesture, of images,' who 'remake their communicational resources and …their own cognitive potentials, their affective dispositions, their subjectivities' (Kress, 1996, p.36). As the iPad offers students easy access to image, text, symbols, colour, and sound, it offers students access to more semiotic and representational resources and so new scope for meaning-making in the English Literature classroom. Focusing on 'practices rather than in qualities inherent to words, narratives, images,' or a particular technology, is proposed as a 'more fruitful angle from which to study the development of our capacities for communicating through different modalities.' (Ivarsson et al., 2014, p.309). This study would therefore benefit from a naturalistic approach to exploring how students use iPads to represent their meanings and interpretations as part of the business of the English Literature classroom.

In school curricula, different representational means have become associated with the separate subjects of English, Media Studies and Drama. Where English focuses largely on the linguistic, Drama focuses on embodied modes of representation and Media on digital, visual representations. Franks, Durran and Burn (2006) argue for pulling together these different subject knowledges, highlighting the value of the 'bodily and social participation and immersion in textual production that drama demands,' and the way in which work with moving images can 'accelerate students' analytic thinking' (p.76). iPads blur boundaries further, enabling students to easily capture dramatic performances on camera, enhancing opportunities for reflection (Bryer et al., 2014). The screen offers individuals an objective view of themselves and their response in ways not possible in traditional drama work. Filming role-play, freeze-frames or generating other types of enactment digitally may support the kind of 'living through' valued by Rosenblatt and give visual presence to Langer's notional envisionments. Making multimodal responses to literature on the iPad may then enhance awareness of one's own response and offer new modes through which to engage with others' responses

Producing a visual text during discussion may support critical voice development. The visual mode may 'make some concepts more easily accessible;' (Jewitt, 2006, p.10) act as a 'mediating tool' to support the interpretation of texts (Early and Marshall, 2008, p.384) and facilitate affective response more readily than the verbal mode (Archer, 2006). Importantly,

re-presenting ideas in different modes, transduction, has been shown to support the development of literary response among ESL students during group-work (Early and Marshall, 2008). Introducing multimodal text-making during literary discussion may scaffold idea exchange and increase opportunities for transduction and therefore, critical reflection.

This suggests it will be important to ground iPad use in existing practices. It will also be necessary to devise ways of evaluating critical voice development that have a broader scope than existing assessment criteria which reflect conventional understandings of literacy as linguistic competence and mastery. The iPad may enable students to engage with other voices and perspectives in ways that are not possible in traditional classroom interactions. If digital technologies offer new forums and form of engagement, and if adaptation to new contexts of interaction and engagement are increasingly important in the modern world, then understanding and capitalising on these potentials could have important impact on students' development.

Research at the intersection of academic literacies and new technology is described as an 'urgent task' (Crook, 2005, p.518). ICT use in school may 'more comfortably bridge' students into classroom literacies' (p. 510). Allowing then to use digital tools and modes of interaction with which they are already comfortable and familiar may give enable them to tap into ways of engaging with other voices and ideas that they use in their wider lives. The study adopts a 'mediational perspective' (Kaptelinin, 2013) on digital technology as a useful lens for exploring the impact of multimodal composition on iPads for critical voice development. It sees the iPad as both a tool enabling mediation of ideas between individuals, and a way of accessing a greater range of signs or representational means. Its use will change classroom practice materially, socially and experientially and is likely to have an impact cognition differently. Using iPads to respond to literature together may alter the ways in which students are able to interact, share, manipulate and internalise ideas, affecting their mental development and the way in which they appropriate the social practice of literary interpretation. Kaptelinin (2013, p.214) cautions that technology does not have 'an immediate effect on humans and their minds' and that there is nothing in a technology 'per se' which means it can amplify human cognition. He too, argues for the important of integrating the technology into 'the context of the activities they mediate and analysing the interplay.'

2.6.1 Affordances of Digital Technologies for Dialogue and Dialogic Pedagogy

A recent scoping review (Major et al., 2018) highlights emerging understandings of the affordances of digital technology for classroom dialogue and dialogic pedagogies. Given this study's focus on engaging individuals with other's perspectives and developing an openness to alternative interpretations, these may be of particular relevance. Published studies suggest that digital technology can encourage engagement with other's voices in the following ways:

- Promoting exposure to alternative perspectives
- Supporting co-construction of knowledge
- Transforming 'local investigation' into 'products which can be shared more widely'
- Allowing students to trial ideas before a more public, whole class discussion
- Creating a shared dialogic space
- Developing a sense of community through shared work
- Promoting inclusion and participation

Digital technologies were also seen to support reflection in the following ways:

- Helping students to 'express meta-cognitive learning'
- Externalisation of ideas on to the screen
- Making misconceptions more visible and enabling teacher intervention
- Provisionality and the ability to adapt or change ideas
- Making students' ideas more traceable, more easily revisited and enabling them to build them over time.

Attention to these potentials during analysis and planning of learning activities will therefore be important. Taken together they support the idea collaborative work making multimodal responses on an iPad may help students develop their critical voices by offering them new ways to externalise their envisionments of the literary text and develop their ideas together. When discussing possible interpretations of character or theme, negotiating the creation of a multimodal response may encourage a more dialogic stance and also generate a response which can be shared with the wider class for further exploration.

Research on interactive whiteboards in classrooms suggests that though teachers often use them as a 'presentational tool,' (Kneen, 2015, p224) rather than to enable new interactions with texts or concepts, that they can be used to orchestrate more dialogic interaction. The projected screen can act as a 'digital hub,' (Mercer et al., 2010, p.215) displaying various digital resources in different modes. This points to important scope for the iPad screen to encourage consideration of multiple perspectives and interpretation, with simultaneous display perhaps encouraging cross-references or evaluation. Successful examples of practice included episodes where the digital resources acted as 'stimuli' for discussion and resulted in the material realisation of the students' thinking in a 'series of evolving digital representations' which are 'purposefully manipulated, reformulated, annotated, saved or revisited so that meanings were created cumulatively over time through sustained, responsive dialogue' (p.206). Multimodal composition on the iPad may then offer similar benefits with students' physical interaction creating a visible representation on screen offering active reshaping and rethinking of their interpretations.

Digital technologies have altered our understandings of what reading means. Digital and multimodal texts offer more flexibility in terms of how they can be read; where to start, what order to attend to different parts. This becomes a matter of reader choice, or design, where the traditional printed page has a more established, linear path (Jewitt, 2005). Touch and physical aspects of interaction have been shown to be important to students meaning-making when they work with iPads during literacy lessons (Simpson and Walsh, 2014). Tracking students' touch of the screen can reveal how they navigate texts. Students' 'reading paths can highlight the relationship between 'material and cognitive processes' (p.128). Touching signifies a level of awareness or attention to particular aspects of the text as the students make meaning together. In this study, as students create multimodal response on the iPad, they will be involved in both composing and interpreting the text they are generating. Attention to the paths they take through these texts, by touch, gaze, by the order in which items appear on screen, or as they talk about them, may offer insights into the mental processes. This may help us understand how other modes, and the interplay between them, influence their critical response and conceptual work around the literary text. The fact that 'students tend to share ideas when working with tablets by modelling their actions to each other' (p.128) suggests that video recording may be an important data-

collection tool in trying to understand the affordances of the iPad as a mediating tool for students during literary interpretation.

2.6.2 Multimodal Composition and Critical Voice Development

Digital technologies have changed our understanding of writing (Smith, 2017). The term multimodal composition refers to authoring processes 'that engage learners in the use of digital tools to construct texts in multiple semiotic modes, including writing, image and sound' (Hafner, 2015, p.487).

Students' texts have been used as evidence of the cognitive processes of their learning and 'the effect of the teacher's communication at that particular moment on individual pupils' (Jewitt et al., 2001, p.7). Analysing 'what is there' as representing 'choices made by the pupil from among the resources made available in preceding teaching' and 'from talk with friends' and experiences in and out of school, (p.7) offers this study a useful approach to exploring critical voice in students' multimodal texts.

Research suggests that multimodal composition can both assist and constrain authorial 'voice' (Nelson, 2006). Exploring digital storytelling in undergraduate L2 writer's multimedia creation, Nelson identifies the following insights. Multimodal composition can 'amplify' authorship when processes of transduction lead them to refine understandings of what it is that they want to say. Metacognitive awareness of your own responses may be developed by having to externalise emerging ideas in new modes. In addition, multimodal composition may help develop semiotic awareness by 'keying up the *noticeability factor'* (p.71). When material can be both shown and told, visually and verbally, visibility and audibility may enhance understanding which, over time, may result in greater awareness of semiotic impact and enhanced agency and control. However, coherence can prove a problem when students remix resources from different sources. Weaving materials from different sources together can mean 'their own voice may be overpowered' and result in a 'patchwork jumble' rather than a 'coherent whole' (Hafner, 2015, p.504). Likewise, expectations of audience and genre can overwhelm an agentive voice. This is a particular problem where multimodal texts contain multiple images, moving images, sources images and are longer and more complex. (Nelson, 2006, p.67). For students engaging in multimodal composition for the first time in an English lesson, shorter, simple multimodal representations may be better. Given that multimodal texts are 'multiply meaningful,' (Kress, 2010) this study's attention to critical voice development will not view the students' multimodal texts as stand-alone expressions of voice. Rather, it will consider them as part of the dialogue. Verbal explanations and explorations of the multimodal texts will be useful in ascertaining the role multimodal composition may usefully play in literary interpretation and discussion. Ivarsson et al (2014) argue that 'discourse is integral to meaning-making in multimodal settings' and that 'language fulfils a bridging function when engaging in multimodal communications.' They illustrate how 'concepts emerge in practices as situated responses to what is happening in a world of non-linguistic representation' (p.303). Attention to the students' talk as they make and share the multimodal texts may therefore help build more coherent understandings of the utility of multimodal response as part of this classroom practice.

Analytic attention across as wide a range of modes as possible will also be important given the importance of synaesthetic meaning-making. Nelson proposes that 'synesethetically derived meaning may be a natural part of process of creating multimodal texts' (Nelson,

2006, p.56). Finding ways to exploring the interconnection of modes in the multimodal text and during the discussion and the resultant meaning-making will be a key challenge in the study. Kress proposes synaesthesia as the origin of what we commonly call 'creativity' (Kress, 2003b, p.36). This has interesting potential for the notion of 'personal response' to literature, where the individual's subjective connections and 'original' insight are sought and valued. Analogy and linguistic innovation are identified as typical responses to multimodal meaning-making. This represents an observable way in which multimodal composition and interpretation might affect voice and critical response. This underscores the importance of attempting to 'retain the integrity of human activities as they unfold,' (Ivarsson et al., 2014, p.309) in order to develop nuanced understandings of the interplay of semiotic modes in the development of critical voice.

2.7 Chapter Conclusion

The literature on Reader Response pedagogy offers a theoretical basis for supporting learning through literary study, practical strategies to effectively apply this in the classroom and an awareness that alternative response and alternative forms of responses may be necessary, valid and important. However, there is a need to understand more about whether and how multimodal forms of response may support this approach. With iPads now widely available in classrooms, further work needs to be done to explore their potential for supporting students to engage with the world of the literary text, their responses to this and with others' interpretations.

A growing body of research taking a multimodal view of classroom learning seeks to further our understanding of the impact of newly arrived digital tools and other semiotic modes on students' learning. Ongoing debates about how we might best conceptualise literacy in order to account for these meaning-making practices and new technologies offer useful insights into the distinctive possibilities and challenges. However, few studies have engaged with literary aspects of literacy in the secondary classroom. Where research has engaged with both multimodal composition and literature, the focus has tended to be on reading of digital texts, graphic novels or interactive texts. More research is needed into the relevance and utility of understandings of multimodality for student engagement with traditional, canonical print texts as these remain the focus at secondary level.

In addition, the complexity and time-consuming nature of multimodal analysis means that studies exploring multimodal aspects of learning tend to offer rich detail on small incidences of communication. To understand the impact on the development of students' critical voices, finding ways to take a multimodal view of learning over a longer time period is necessary to explore the learning impact over time.

Finally, research into dialogic pedagogy and classroom dialogue highlights key ways in which technology can support the kinds of engagement with other perspectives and support valuable interthinking. The notions of dialogic space or intermental development zone offer useful conceptualisations of a notional space between viewpoints and perspectives which enable us to think together and engage with other viewpoints to develop ideas. However, much of the research into dialogic pedagogy focuses on verbal dialogue, meaning we need to continue to develop our understanding of the role of other semiotic modes in this idea exchange. To understand the potentials of digital multimodal response to literature, classroom research to investigate the impact of different modes on classroom interthinking and shared reflection is necessary.

The development of voice as development of self through interpretive work and communication is reflected in each of the five areas of literature studied and therefore forms one of the three main strands of the theoretical framework. Participation in dialogue, engagement with other voices, viewpoints and appropriation of discourses and signs are other common themes across the literature. This therefore forms a second strand in the model of critical voice development. Finally, the notion of interpretive community in Reader Response theory and Bakhtin's notions of speech genres underscore that, to be deemed critical in a particular community, one has to adhere to certain established expectations about voicing ideas and interpreting. I have therefore drawn from the literatures a tripartite model of critical voice development integrating three key areas;

1. Evolving self-awareness (metacognition, agency)
2. Participation and engagement with other voices (text/audience/ addressee)
3. Grasp of conventions and expectations (discipline, norms, genres, movements)

This review suggests that participating in idea exchange prompts reflection and development. Responses develop in criticality when interaction engages us with others voices and viewpoints and we reflect on and respond to these, appropriating these and becoming familiar with them. Voice develops as we learn how to participate in dialogue, whether that be with people physically present such as teachers or peers, those not physically present such as authors or other texts, or broader discourses encountered elsewhere and perceived as relevant to the interaction.

This model of critical voice development appears compatible with key notions from Kress' social semiotic approach to multimodality. The concept of 'interest' echoes with the subjective aspects of interpretative work, while the notion of 'design' reflects the appropriation of discourses and signs to externalise meaning making and positions participation as a critical and motivated response.

The model itself is not intended to be mode-specific. The multimodal perspective reminds us that communication, interaction and therefore interpretation are multimodal, so any combination of modes may be implicated during critical voice development. Discourses and voices are not just engaged with at a verbal level but also experienced bodily and visually. Critical response can be voiced in modes other than the verbal and signs of critical engagement can therefore be perceived in other semiotic aspects of students' responses. As different semiotic modes have different affordances, they may differently impact the ways in which we can participate in and reflect upon idea exchange. This study will therefore investigate the extent to which attention to a broader range of modes in the classroom can support the evaluation and development of students' critical responses to literature. It extends the notion of voice, using it as a term to signal expression, externalisation, representation, self-actualisation and engagement with others across a range of modes during meaning-making with literature.

2.8 Research Aims and Questions

This study therefore investigates how critical voice develops as students make and share multimodal responses to literary texts in the Secondary English classroom. It does this in order to evaluate the pedagogical affordances and constraints of multimodal response to English Literature.

In order to explore this, it asks the following questions:

1. How does multimodal response affect students' engagement with other voices and viewpoints?

2. How does multimodal response affect reflection?

3. How does multimodal response affect students' appropriation of disciplinary conventions of literary response?

4. Are particular aspects of critical response afforded or constrained by different modes?

Chapter 3: Methodology

3.1 Introduction

This chapter discusses my methodology in relation to the literature and how my research aim, methods and approach interrelate. After clarifying my aims and objectives and describing the background to the study, I move on to discuss how my theoretical approach informs the research design. I discuss my particular use of action research methodology and how plans were adapted and changed in response to developments in the classroom. After discussing the various forms of data collection and how they were intended to shed light on critical voice development, I describe and reflect on the process of analysis. Finally, I consider my part in and influence on the research process, discussing how my presence in the classroom may impact the study's findings and how I applied ethical considerations in designing and conducting the study.

3.2 Aims and Objectives

The aim of this study is to evaluate the pedagogical affordances of using iPads to enable multimodal response to literary texts for critical voice development in the Secondary English Literature classroom.

To achieve this aim, I have the following objectives:

1. Investigate how critical voice develops as students make and share multimodal responses to literature using iPads

2. Analyse the effect of multimodal response on students' engagement with other voices and viewpoints

3. Analyse the effect of multimodal response on reflection

4. Analyse how multimodal response affects students' appropriation of disciplinary conventions of literary response

5. Analyse the roles played by different semiotic modes in the development of the students' responses

6. Analyse the pedagogic affordances of using iPads for multimodal response to literature

7. Evaluate the ways in which multimodal response affords or constrains critical voice development in the Secondary English Literature classroom

3.3 Background

I conducted the study at a Secondary School; a local-authority-controlled comprehensive school in the South West of England with roughly 1300 students aged 13 to 19.

I worked with a secondary English teacher to devise and deliver lessons for one of her Year 10 GCSE classes. These complemented the planned schemes of learning and integrated multimodal response using iPads. I attended lessons over a period of 9 months and collected data in four separate lessons. The first lesson was a double period which lasted 2 hours while the class were studying *The Merchant of Venice* by William Shakespeare. The three subsequent data-collection lessons lasted 1 hour each and took place 6 months later when the class were studying *A Christmas Carol* by Charles Dickens.

In these lessons, the students worked in teacher-devised groups of 3 or 4 to collaboratively produce multimodal responses to a particular question about the text they were studying. They used a school-owned set of iPads and apps which we specified in the task instructions. Groups had between 20 and 30 minutes to make their multimodal text. Later in the lesson, selected groups presented their multimodal text, which was projected onto the whiteboard as they talked about it and took questions.

Students worked with traditional print versions of the literary text. At set points during each lesson, we asked them to do 1 minute quick-writes to note down how their response was evolving. They used critical voice grids (Appendix F) designed by us to record these notes.

Digital voice recorders captured the students' discussion as they worked together to make the multimodal texts on the iPads. The whole-class presentations were recorded using video camera.

3.3.1 The Participants

My partner teacher has taught English at the School for 12 years. She had taught the research class since the beginning of that academic year. Prior to the study, we were colleagues for 10 years, working particularly closely together when we managed the department during a period of maternity cover.

The Year 10 class contained 31 students, 19 boys and 12 girls. The school streams English classes into four attainment tiers: Flier, A, B and C. The research class was in the A stream. There was a low incidence of additional needs, with only one student having identified special educational needs. All students identified as white-British and one student was entitled to free school meals.

3.3.2 Apps Used in the Study

The two apps used during the research were 30Hands and ShowMe. I identified apps which enabled students to combine images, text, sound and to move these around and edit the position, colour and size of these items. It was important that these were fairly intuitive to use to avoid spending time teaching them how to use the app. The apps also had to enable the students to output the text in a file format that could be easily shared on the projector and saved for data collection. Many applications create texts which cannot be exported from the iPad or require payment of a fee in order to be able to save texts in shareable formats. Finally, the applications used were free. I felt it was important, given the naturalistic approach, that the work we did could be continued by another class, or in another context perhaps, without the school having to incur costs from purchasing particular applications or software. As the iPads were school- owned, all changes to apps or iPad contents needed to be undertaken by the school's IT team and I did not want to significantly add to their work burden. They were able to download free apps onto the class set of iPads without a much additional work and were happy to do this. By using only two

different free apps over the course of the research, I hoped to minimise extra workload for the IT team and for the students in learning to use new tools.

The first App, 30Hands, is described as a digital storytelling tool which allows you to create a presentation using photos, images, drawings, video clips, text and narration. These can be added on to a slide and then be uploaded, dragged, moved and resized before being published to the camera roll of the iPad as a moving image file.

The second App the students used was ShowMe. Again, this app enables the creation of short slides which can be published as moving image files. You can draw, write, talk, record and import images to produce the slide. Its key difference from 30Hands is that it allows you to record as you write and draw, producing a video of the response emerging. However, the students in the study never used this function of the App.

3.4 Research approach and theoretical basis

My theoretical framework and research questions led me to take a socio-cultural perspective on learning in the English literature classroom, viewing knowledge as something which is negotiated between people and a matter of subjective interpretation. In the classroom where literary texts are being discussed, I consider knowledge to be a form of interpretation which is informed by traditional, disciplinary, subject-specific ways of knowing and thinking; by the author's view of the world and ways of presenting it; by students' perceptions of the world and ideas in the text and by the way these inter-relate. It is also be shaped by the interaction between the students themselves, whose responses can influence the perceptions of others in the room.

The study takes an interpretive approach, acknowledging the contingent and provisional nature of knowledge and findings (Altheide and Johnson, 2011). Its focus on meaning-making around literature, in both verbal and other modes, foregrounds the role of language in constructing and sharing knowledge. I adopt a Bakhtinian perspective on language (See Section 2:3) and draw on symbolic interactionist perspectives to inform my understanding of the relationship between communication, the self and the other (Somekh, 2006; Cohen et al., 2018, p.22; Altheide and Johnson, 2011). I draw on the view (Skidmore and Murakami, 2012) that Bakhtin's notion of polyphony is useful in reflecting on classroom interaction, considering 'voice' and 'dialogue,' not just in the mode of speech but also in other modalities.

This research therefore reflects an approach in which the 'the socio-cultural tradition' is used as 'a perspective or an approach to research on communication and multimodality' (Ivarsson et al., 2014, p.204). They argue that the study of 'the development of our capacities for communicating through different modalities,' is most effective when it is firmly rooted in 'practices' rather than 'in qualities inherent to words, narrative, images or other representations' (ibid). Exploring the affordances of the multimodal texts as part of a broader repertoire of situated practices in the English literature classroom is intended to overcome 'apparent contradictions between the 'multimodal programme' and the sociocultural tradition' around the centrality of the role of language. I adopt this approach in order to try to give a contextualised and more comprehensive insight into critical voice development in the classroom.

Given the study's primary focus on the effect of a pedagogical change to the processes of student development, I have chosen an approach which allows me to explore impact in a

qualitative way. Adopting a qualitative approach allowed me to investigate the meaning-making practices and classroom interaction in an exploratory and nuanced way. An exploratory approach was important because there is a paucity of research in this specific area due to the relatively recent arrival of these technologies in UK classrooms and recent scholarship around multimodality

Furthermore, the detailed and nuanced understandings of classroom practice I sought could not be captured as a snapshot and required more extended involvement and presence in the classroom. I therefore wanted to adopt an 'ethnographic ethic,' (Altheide and Johnson, 2011, p.586) in order to try to get a more informed grasp of the students' and teacher's perspectives but also of 'the subtleties of membership itself' (ibid p.591). This was necessary to develop an informed understanding of the critical participation and interactions in the group.

3.4.1 Action Research

I conducted Action Research because its cyclical approach enabled this kind of extended involvement. Understanding pedagogical affordances and how best to respond to the introduction of new meaning-making tools into the classroom necessitated a focus on action, rather than on understanding or interpreting alone. Purely interpretive approaches may have had important limitations for this study in encouraging a more distanced approach to social problems (Carr and Kemmis, 1986, p.99). Observing people from the outside rather than participating in the setting, they suggest may 'encourage people to change the ways they think about what they are doing,' but they do not 'suggest ways in which they should change what they are doing' (ibid).

The 'self-reflective spiral of cycles of planning, acting, observing and reflecting' (Figure 5) in action research (Carr and Kemmis, 1986, p.162) offered a flexible approach which suited the complex aims of this study. As well as critically exploring the scope and manifestations of critical voice development in the literature classroom in terms of different modes, it also seeks to better understand how action can be taken to encourage this. Cycles of action and reflection facilitate a dialectical approach which allowed a deepening understanding of the nature of critical voice development and deepening insights into the impact of pedagogical actions on this. Understanding pedagogical affordances and how best to respond to the introduction of new meaning-making tools into the classroom necessitates a focus on action, rather than on understanding or interpreting alone.

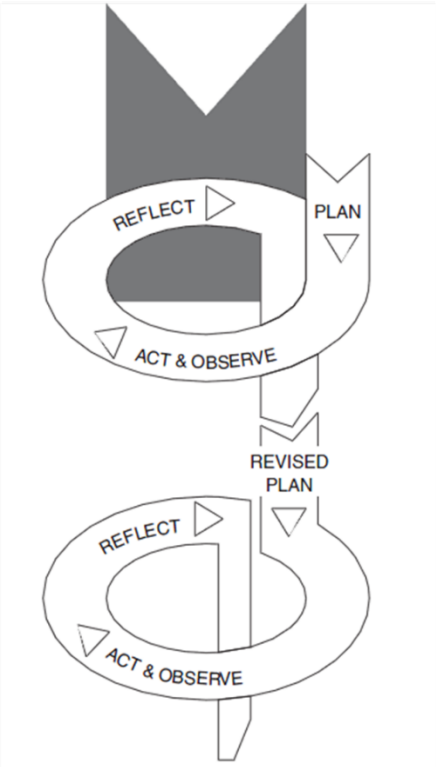


Figure 5: The Action Research Spiral. Reprinted from Participatory Action Research: Communicative Action and the Public Sphere by S.Kemmis and R. McTaggart, 2006, Educational Action Research, 14:4, p.278

The study's focus on pedagogical affordances also meant it was important that the research was 'grounded in the realities of educational practice,' (Carr and Kemmis, 1986, p.124) if the findings were to be useful and applicable in educational settings. Action Research enabled a naturalistic (Denzin and Lincoln, 1994) approach, whereby I could gather data generated by 'naturally occurring interactions' (Flick, 2007, p.1) during the course of the class's lessons.

In this respect, this study is influenced by the critical theory perspective that 'achieving a correct understanding of individual's meanings is only a necessary preliminary to social enquiries' (Carr and Kemmis, 1986, p.103). Given the notion of improvement inherent in the idea of exploring pedagogical affordances and change, I required an approach which enables informed decisions to be made about practice in order to avoid any extreme relativism which may result from entirely constructivist and interpretive approaches (Somekh, 2006).

I therefore adopt an 'analytic realism' which reflects 'an ontological realism while simultaneously accepting a form of epistemological constructionism and relativity' (Altheide and Johnson, 2011, p.581). By this I mean that I accept the existence of 'a real world with which we interact, and to which our concepts and theories refer' (Maxwell, 2012, p.3). I also accept 'mental states and attributes' as part of that reality. However, it means I also accept that there can be 'multiple perspectives' (ibid) on that reality.

This Action Research study is underpinned then by critical realism (Archer, 1998; Scott, 2005; Scott, 2010) which offers an appropriate rationale for the nature of the inquiry because it is 'able to explain emergent structures' (Scott and Morrison, 2006, p.47). Critical realism accepts the existence of an objective reality and that 'objects in the world, and in particular social objects, exist whether or not the observer or researcher is able to know them or not' and that it is possible to develop knowledge about these, but that this

knowledge is always fallible 'because any attempts at describing them need to take account of the transitive nature of knowledge construction," (Scott, 2010, p.33). Given that this study seeks to understand and enable a disciplinary learning process, while trying to view that learning process in a new way and in the context of new technologies, it needs to be able to consider 'critical voice development' as a real process or mechanism which it can influence, while being alert to how it is impacted by social and material factors and understood and enacted by people. As an emergent process itself, critical voice develops and evolves according to subjective responses and interpretations of the individuals in the classroom, both the students, the teacher and me. The study's attention to emergent properties, described by Archer (1998) as 'those entities which come into being through social combination are congruent with a critical realist perspective. The cyclical approach of Action Research offers a mechanism to add to the 'internal critique'(Scott, 2005, p.635), encouraging me to scrutinise and reconsider my interpretations of critical voice development through my experiences in the classroom.

Others highlight that Action Research methodology has at its heart the notion of 'becoming critical,' (Hitchcock and Hughes, 1995, p.29) which aligns well with this study's focus on the development of students' criticality and to the motivation to critically consider pedagogy undertaken by the teacher and me. I draw on Carr and Kemmis' (1986) definitions of becoming critical as a process whereby individuals 'gather their intellectual and strategic capacities' and 'focus them on a particular issue.' They go on to define it as a form of knowledge that is 'recovered from assumption' and is examined for its 'concrete implications.' Thus, in order to examine the pedagogical affordances of mobile technologies in the English Literature classroom, where print culture dominates, and particular patterns of interaction and communication are very established, an Action Research design offers an approach which encourages ongoing reflexivity and a responsiveness to context that will be necessary for a nuanced understanding (Somekh, 2006). It allows us to 'try out' something different and closely analyse the impact of doing this.

The broad aim of developing 'critical voice' is exploratory. As an Action Research study, this study does not and cannot claim to demonstrate universal applicability, nor can it make claims about higher attainment in existing assessments. Instead, it seeks to explore whether and by what means, in this particular context, certain ways of working with iPads impact the development of students' critical voices. While not generalisable, the grounding in the details of practice and the richness of the findings may nevertheless be of relevance both theoretically and in terms of providing ground for further research.

Educational Design-based Research (DBR) would arguably have offered another suitable methodological framework for this study. It also offers an interventionist, cyclical approach to developing practical responses to and theoretical understanding of educational problems through a partnership between researchers and practitioners within an educational setting; all of which are key features of this study (Bakker, 2018, p.18). Indeed, the boundaries between this and Action Research are 'fuzzy' (Bakker, 2018, p.15) and the two often confused (Anderson and Shattuck, 2012, p.17). However, as a relatively new approach which has emerged in the last decade (Anderson and Shattuck, 2012, p.16,) there is a smaller literature on which to draw which may have proved limiting or challenging for me as a novice researcher in designing my study. In addition, DBR projects are described as 'layered,' (Bakker, 2018, p.9) generally including 'research stages' or 'substudies.' Anderson and Shattuck also note that Action Research 'is normally carried on by the teacher alone,

thus not benefitting from the expertise and energy of a research and design team that characterizes DBR' (Anderson and Shattuck, 2012, p.17). The nature of this study, which grows from my relatively recent experience as a practitioner in the particular school and is undertaken in partnership with another teacher in the school arguably has greater affinity with the teacher-led tradition of Action Research. My research training through my doctoral study and the fact that I was not also expending my energies on classroom teaching during the research, hopefully added some of the 'expertise and energy' Anderson and Shattuck identify as missing from much Action Research. Though a pilot study was undertaken, there were no substudies to identify the problem, which grew from experiences in the classroom, nor to build the theoretical framework, which emerged from the literature review.

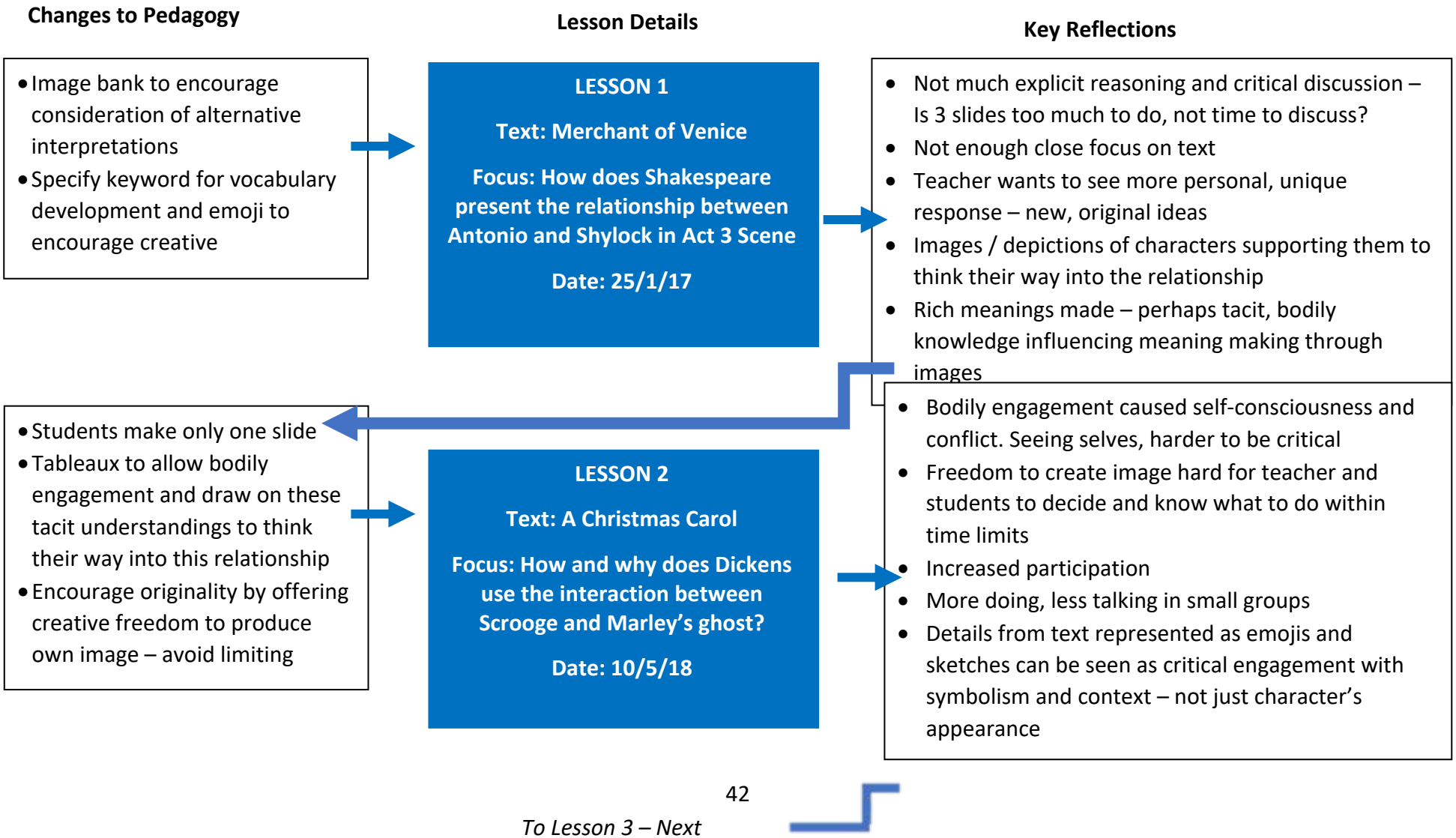
3.4.2 Action Research in Practice

Action Research methodology acknowledges the provisional and evolving nature of the knowledge gained from research (Carr and Kemmis, 1986, p.119). Working with my partner teacher and her Year 10 pupils, decisions were taken 'on the basis of prehension rather than apprehension' (Somekh, 2006, p.14). The 'action' we took was a form of praxis, defined by Noffke as 'continuous interplay between doing something and revising our thoughts about what ought to be done' (ibid, p.174). We designed classroom activities around literary texts which incorporated group production of multimodal responses and then uses classroom discussion of these texts to reflect with the students on the meanings made. The teacher and I then reflected further on the experiences and on the data gathered from those episodes in the classroom to take 'committed informed action,' (Carr and Kemmis, 1986, p.92) in developing further learning activities. In this respect we broadly followed the notion of a 'self-reflective spiral of cycles of planning and acting' established by Lewin as a key aspect of Action Research (Carr and Kemmis, 1986, p.162).

However, in busy classrooms where things do not always go according to plan, the neatness implied by the model in the separation of the planning, the reflecting and the acting stages was not reflected in the work the teacher and I did. There was inevitably a lot of 'reflection-in-action,' (Schön, 1983) as the teacher and I thought on our feet and responded to students and each other in the moment. This form of reflection was also prevalent during the discussion phases with the class. After each lesson, the teacher and I met for the 'reflection-on-action' (Schön, 1983). These meetings took place at her house during the evening and were sometimes supplemented by phone conversations. Meeting outside of the classroom gave us adequate time to review, reflect, talk and plan without interruption. We discussed our experiences of the lesson, our thoughts about the work the students produced and reflected together on both the value of what had been done and on next steps. These meetings gave the teacher the opportunity to voice any concerns, comment on perceived benefits and help to shape the next cycle.

Following these meetings, I would use our conversation to guide the planning of the next activity, drafting a lesson plan and resources which were then emailed to her for review. We then had another opportunity to discuss the plans before the next episode. Figure 6 gives an overview of the iterations in our cyclical approach, summarising the key reflections and changes to pedagogy throughout the data collection period.

Iterations in Action Research Cycle



To Lesson 3 – Next

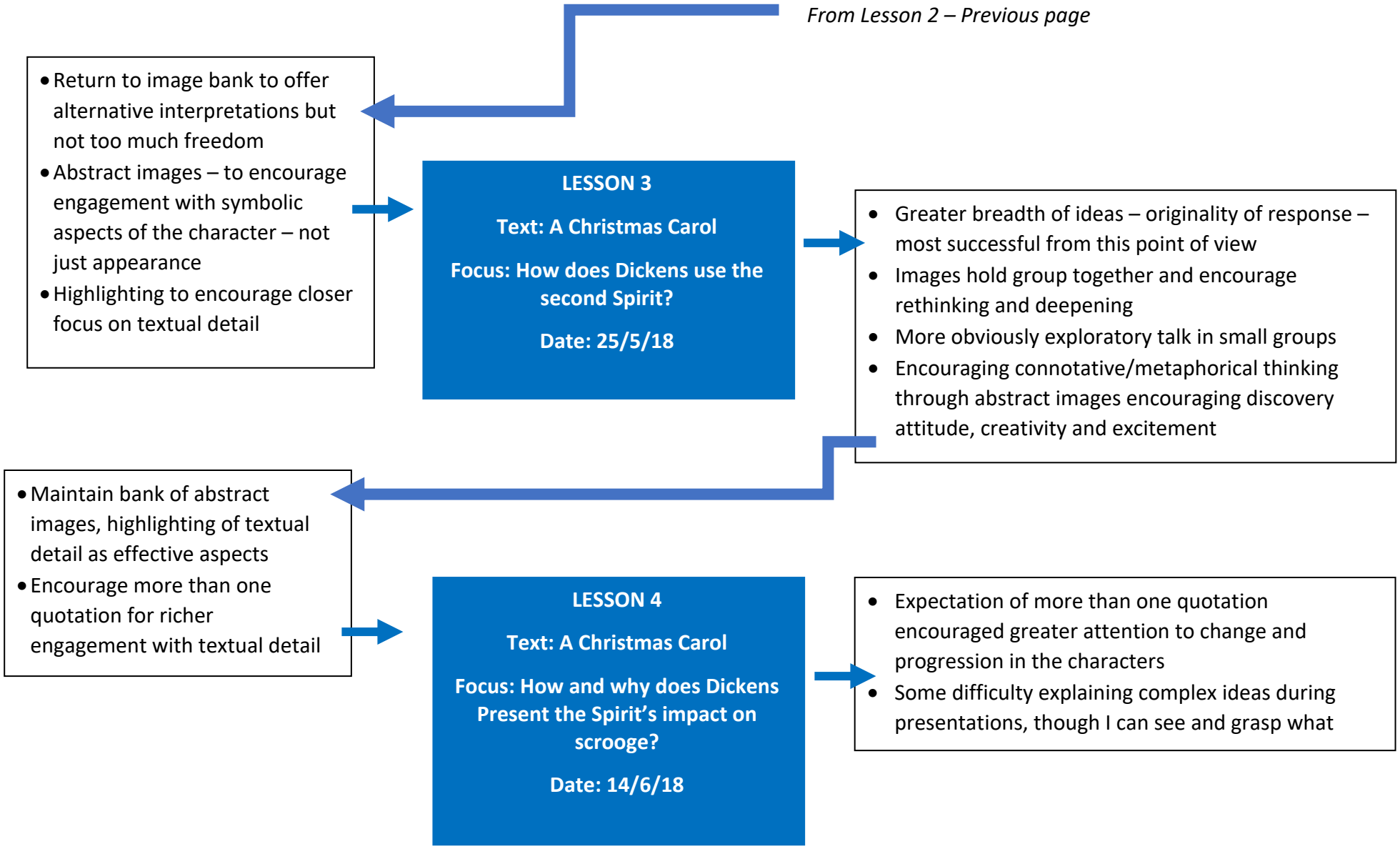


Figure 6: Iterations in the Action Research Cycle

3.5 Sampling

As it was not feasible to explore in detail the responses of all the students in the room, I wanted to identify a target group to focus on. By tracing one group's development through the study, I hoped to trace a coherent thread through the episodes and develop rich data on a small group. The pilot study lessons offered an opportunity to make informed decisions with the class teacher about which students to focus on.

As a key criterion was 'opportunity to learn' (Stake, 1994, p.243), we aimed to identify two or three groups of students who we felt would allow us to learn more about the pedagogical affordances of the multimodal responses. To do this, we considered: representativeness, the degree to which they would benefit from the intervention, willingness to engage with the work and reliability in terms of attendance.

The plan was to then use progressive focussing (Sinkovics and Alfoldi, 2012, p.818) as we moved through the phases to enable us to deepen insights into emerging themes and help mitigate against the danger of collecting more data than could be adequately analysed in the time available. While I wanted to ensure that the action research started with a clear focus on an 'initial framework derived from the literature (etic questions),' (ibid) it was also important that we remained 'strongly open to the possibility of significant modifications to these, driven by emic questions arising from the field' (ibid). Progressive focussing and allowing decisions about sampling to emerge over time was intended to be a responsive approach.

Through the course of the pilot, we identified a group a group which reflected the range of attainment levels within the class rather than being an 'outlier' or an exceptional case. We conceived this as a form of theoretical sampling where groups are selected because of their relevance to the purpose, topic and ongoing focus of the research (Silverman, 2013, p.151). Of course, focusing on students who were willing to engage with the work and attended reliably meant that certain voices and viewpoints would be much less explored during the study. Although this was a significant limitation, it was one which seemed unavoidable given the scale and time frame of the study. Not only would it be unethical to try to coerce students who were less keen to engage, but it would also hamper our ability to gain useful data. Likewise, sporadic attendance would make the process of deepening our understanding difficult and limit the effectiveness of the study. The intention was not to try to generalise in a statistical sense but, by exploring the impact of multimodal work with an 'typical' group we would hopefully provide reasonable grounds to suppose that the approach might be used successfully with students with a range of attainment levels.

However, the sampling approach had to be altered for several reasons during data collection. Firstly, it introduced a level of unfairness in the teaching and learning. As there was only enough time for two groups to present their multimodal texts each lesson, the target group would have had to present every lesson and some groups would never have presented at all. After 2 rounds of data collection, the target group raised the issue with me and said they felt it was unfair. Although we had discussed with them that they would be the target group and they had initially agreed, faced with what that entailed in practice, they quite reasonably objected. Ethically, it was not fair to increase the work load of one group by expecting them to present every lesson.

Furthermore, early analysis of the data highlighted that presenting the multimodal text was a core part of the critical voice development processes which all of the groups therefore needed to engage with over time. That meant the intended approach would have disadvantaged the learning of those students who did not get to present and get feedback and discussion of their response.

Secondly, the realities of working in a busy classroom meant unforeseen circumstances necessitated changes of plan. Absent students and technical failures meant that data collection had to be flexible. Ultimately, we used convenience when it became clear that the theoretical sampling could not proceed. For instance, in episode 2, the intended target group's second multimodal text failed to save properly from the iPad. The other group who were audio recorded that lesson experienced conflict within the group and so the teacher decided not to pick them to present to the class after all. So, not only was tracing the path of a single group throughout all the episodes no longer possible, but it also meant during episode 2 we did not have a full data set from an individual group, so I had to draw on what was available.

Finally, on looking through the data after the second episode, it became clear that focusing on a single target group ignored the way that the group's response sometimes developed through interaction with other members of the class during the presentation. I had conceived of the target groups in a way that ignored the wider social dimension of the classroom.

Having to rethink the sampling had profound implications for my conceptualisation of development. Originally, I had intended to measure critical voice development of this group and to try to come to some conclusion about how it had developed by the end of the study. In this way, I was conceiving of development as quite a linear progression over time. My experiences as a teacher had led me to feel that I could only evidence development by tracing it over time. The data presented me with evidence of development within a particular lesson or interaction. Having to rationalise a new sampling method caused me to grapple with the complexity of what I was doing and in doing so, foregrounded exploration of the processes of critical voice development in the episodes studied and moved to the background the idea of measuring ongoing development over a more extended time period.

The sampling approach finally used in this study is therefore a combination of convenience sampling and theoretical sampling. Once it became clear that I was not going to be able to collect data from one specific group for the duration of the study, I had to think of a new rationale for what to gather each lesson. As a maximum of two groups could present each lesson, that meant I would have a full data set from only those groups. As the teacher often selected the groups she felt should present each lesson, this unavoidably introduced an element of convenience sampling. Corbin and Strauss describe this as a 'more practical way to gather data' and one most often used by novice researchers (Corbin and Strauss, 2008, p153). In this way, I took what I could get.

As the episodes progressed and analysis commenced, theoretical sampling started to drive the research. Theoretical sampling is defined by Corbin and Strauss as 'a method of data collection based on concepts derived from the data.' Its purpose is to 'collect data from places, people and events that will maximise opportunities to develop concepts in terms of their properties and dimensions, uncover variations, and identify relationships between

concepts' (Corbin and Strauss, 2008, p.143). For instance, the teacher might suggest that a particular group present as she had observed them engaging in some interesting critical discussion and was keen to see where they had got to with it. I am viewing this as theoretical sampling in that it was driven by the data gathered during the lesson and by our growing concept of critical voice development. Strauss and Corbin suggest that concepts drive the data collection and that 'the researcher is purposely looking for indicators of those concepts so that he or she might examine the data to discover how concepts vary under different conditions' (p.144). Within the classroom, our recognition of valuable aspects of critical voice development during the ongoing class work influenced our decisions about who to present and therefore what data we gathered. Of course, we also needed to be 'fair' and give different groups the opportunity to present, so that was an additional consideration which was not 'theoretical' but again related to convenience.

Theoretical sampling was suited to the exploratory nature of this study and the recursive, cyclical nature of action research. With each episode we were aiming to try to further probe the pedagogical affordances of multimodal response for critical voice development with minimal sense of what they might be. That meant that we were following hunches, and developing concepts and categories, trying to take informed action based on these emerging understandings. Strauss and Corbin argue that theoretical sampling is particularly valuable 'when studying new or unchartered areas because it allows for discovery,' (p.145). The loss of the original plan of a consistent target group arguably helped in this regard as it encouraged me to reflect on our concepts and assumptions and helped me move towards a more exploratory approach. 'Following up on important theoretical leads' became more important than concern with 'consistency,' which had previously been my prime motivation for sampling.

The small scale of the sample required to get rich data poses problems for generalisability and hence for the usability of this research in other contexts. To maximise the transferability and confirmability of the findings, (Lincoln and Guba, 1985) the figures below provide contextual detail. Table 1 details the different groups in the class, their composition and permissions. Table 2 outlines which groups data comes from in each episodes and my reasons for drawing on that data. This is particularly important given the way the complexity and subjectivity of the decisions made in the field once the original sampling strategy had to be rejected.

3.6 Access

Having taught at the school for 13 years prior to conducting this study, certainly facilitated my access. Before leaving my teaching position at the school to start my PhD, I discussed the study with the Headteacher, Head of Department and colleagues. I expressed my desire to conduct the study at the school and wrote a letter outlining the ways in which the school could potentially benefit from the research being conducted there.

A former colleague, Linda, invited me to work with her as she shared an interest in developing criticality. I sent her an initial outline of the research (Appendix A) to try to give her a better grasp of its scope and aims. To formalise access, I wrote a letter to the Principal and Head of Department outlining the focus and purposes of the research; the nature of access sought; the kinds of data being collected and how they would be stored; how permissions would be sought and how findings would be shared (Appendix B). The school then produced their own research agreement for me to sign (Appendix C), requested a DBS

check and provided me with safeguarding training before allowing me access to the department.

After verbally explaining the research, I gave each student a letter containing a permission form (Appendix D) to take home for their parents to sign. This explained the nature of the research; the kinds of data we would gather; what the data would be used for and that they could withdraw permission at any time. I attended the class' parents' evening to give parents the opportunity to talk to me about the research and to collect any outstanding permission forms.

Group	Group Composition	Permission from All Students
Group A	2 Girls 2 Boys	✔
Group B	3 Girls 1 Boy	✔
Group C	2 Girls 2 Boys	No
Group D	1 Girl 3 Boys	✔
Group E	3 Boys	✔
Group F	4 Boys	✔
Group G	2 Girls 2 Boys	✔
Group H	2 Girls 2 Boys	No

Table 1: Group Composition and Permissions Status

3.7 Data collection methods

There were 2 phases of data collection: the pilot phase and the data collection episodes. The pilot phase involved four pilot tasks in three separate lessons. This was followed by 4 data collection lessons over a period of 6 months.

The data set includes:

- My reflexive journal containing notes from participant observation, meetings with the teacher, notes after reviewing and analysing data
- Multimodal texts made by the students during the teaching episodes
- Audio recordings of group work as students create these multimodal texts
- Video recordings of key moments of whole class interaction and discussion of the multimodal texts
- A set of critical voice grids which each student used to note down their responses at key points in each data collection lesson

Episode	Groups Whose Data Was Drawn On	Data Available from the Group for Exploration	Reasons for Sampling
1	Group A	Multimodal Text; Audio; Video; Critical Voice Grids	Target Group
	Group D	Multimodal Text; Video; Critical Voice Grids	Intriguing gesture usage in video data and different approach to keyword in multimodal text
2	Group A	Audio; Video; Critical Voice Grids	Target Group – for comparison with episode 1.
	Group E	Multimodal Text; Video; Critical Voice Grids	Presentation had marked positive effect on class response. Intriguing posture and gesture in video data
	Group F	Multimodal Text; Audio; Critical Voice Grids	Group experienced difficulties and conflict – to explore when things don't work so well
3	Group B	Multimodal Text; Audio; Video; Critical Voice Grids	Only group who presented for whom I have full permissions. Group C also presented but do not have permission from 1 student in that group
4	Group F	Multimodal Text; Audio; Video; Critical Voice Grids	For comparison with episode 1 – to explore marked difference in their interaction from episode 1 Group G also presented but 2 members of the group were away that day and one of them was very shy and spoke little so decided to discount this data.

Table 2: Overview of Data Sampling Decisions

3.7.1 Pilot Phase

This phase covered the process of me orienting myself into the field at the start of the empirical research. Though I had worked at the school for 13 years, I had never met the class, nor worked for extended periods alongside this teacher. I attended lessons regularly to help me get to know the students, the relationships in the room and the styles of interaction, providing me with important understandings of the group dynamics and interests. Hammersley highlights that, as 'human actions are culturally diverse' so 'understanding them requires learning the relevant culture' (Hammersley, 2006, p.241). Elsewhere, he also highlights that during research in familiar settings 'the danger of misunderstanding is especially great (Hammersley, 2014, p.8). This made it particularly

important for me to participate in the class over a longer time frame. Longer term 'immersion in the field' also helped when reflecting with the teacher and students on how the multimodal text creation impacted the participation and reflection as I had developed a greater familiarity with their styles of interaction and discussion.

Over the course of a term, I attended a minimum of one of the group's English lessons per week, maintaining a reflexive journal of my observations, reflections and discussions and planning with the teacher. In addition, enabled me to become a more accepted presence in the classroom and to build relationships with the students. Developing trust and rapport is of critical importance if they are going to feel comfortable sharing, discussing and reflecting with me in the room. In the current climate, observations can be quite fraught, highly pressured events where student and teacher feel their performance will be judged. The intention here was to help students feel at ease with my presence, to give them a more extended time in which they could ask me questions about what I'm doing there and for me and the teacher to establish a comfortable working relationship in the room.

The original intention was to include a double lesson where we piloted our approach and our data collection methods. In the first lesson, students were to work in groups to produce a multimodal response to a literary text. In the second lesson, these texts were to be shared by projecting them onto the whiteboard with the class reflecting upon the meanings intended and meanings made. By reflecting with the students, it was meant to offer a chance to probe their thoughts about the affordances or drawbacks of being critical while working in this way. This kind of pilot exercise was necessary to allow us to modify our plans about how to conduct the teaching 'intervention' if necessary.

In the actual study, the pilot phase was greatly extended at the teacher's suggestion. It became a form of 'reconnaissance,' (Noffke and Somekh, 2009, p.413) offering a context-specific picture of the interesting issues. The teacher alerted me to the fact that the group had almost no experience of group work, mainly working in pairs or on their own. They had not worked with iPads before and had certainly never been filmed or audio recorded before. We therefore introduced new elements step-by-step, so as not to overwhelm the students.

In one lesson, the teacher got the class working in groups without the iPads and without me in the room to try to get group dynamics right. We introduced iPads and multimodal text making in the second lesson, followed by a feedback and reflection session. In the third session we also asked the students to present their texts to the class and introduced the audio recorders. The final pilot session introduced the video camera during presentations.

During the pilot phase, there were scheduled reflection point with the students in order to help the teacher and I better understand their perceptions of the work we were doing. We scheduled whole class reflection on the multimodal text making activities during the pilot, in order to try to get a range of voices in the early stages while we were exploring and deciding on ways forward. We probed how the activities impacted their ability to communicate, be critical and participate. I also had reflective conversations with particular groups, taking them out of the lesson for a short discussion when the teacher suggested it. These enabled me to probe hunches or questions that had arisen during the pilot work. At this early stage, I also had brief conversations with individual students who had given intriguing responses when it was helpful to better understand their viewpoint.

See Appendix E for an overview of the processes and insights during the pilot phase

3.7.2 Participant Observation: Reflexive Journal

Reflexivity is a key element of action research (Cohen et al., 2007, p.310). I maintained a journal both as a memory aid and to document how themes and lines of thought emerge, to aid triangulation at the analysis stage. This hopefully enhances the trustworthiness of the research by providing a record of the iterative process, creating an 'auditable footprint of the progressive dialogue between researcher and data' (Sinkovics and Alfoldi, 2012, p.827). While they propose computer-assisted qualitative data software as a highly effective tool for achieving this, I used my own recording system to suit my specific research in a more time-efficient way.

Having taught for many years, it would have started to take for granted certain things about the practices of teaching and learning which would shape my understanding of what it means to be critical and what critical voice development might entail. Reflection was therefore a vital part of the research to 'surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice' (Schön, 1983, p.61). The journal helped systematise and document this important process.

In Action Research, as in teaching, there is a degree to which data collection and analysis run concurrently. As things happen in the room we have to respond in the moment and act immediately. There was a great deal of 'reflection in-action,' (Schön, 1983, p.49) as the teacher and I responded to students and evolving situations. A reflexive journal helped capture critical incidents, (Francis, 2006; Harrison and Lee, 2011) as I noted unexpected responses or issues that arose from the activities around multimodal text-making. This data about what happened in the room was also fruitful to analyse in more depth with the co-teacher or alone later on. The journal also contains brief records of the planning meetings themselves, where the teacher and I plan the subsequent class activities. This provides important data about our intentions, thought processes and decision making in order that they can be verified and also considered during the analysis stage.

Ongoing participant observation of the lessons was as much about interacting in the classroom with the other participants as it was a data collection tool (Angrosino and Rosenber, 2011, p.467). As such, documenting my responses and emerging ideas and capturing how interactions and events impact my thought process helped me search for patterns as well as enabling me to later account for my part in interpreting the data. It helped me 'remain aware' of how I have been influenced by the data,' (Bogdan and Biklen, 2003, p.111) as well as being a form of aide-memoire.

During teaching and observation, I made handwritten notes for ease and speed. As soon as possible after the lesson, I typed these up into more formally organised notes for ease of reference later.

3.7.3 Participant Observation: Audio recording

In order to explore the ways in which the multimodal text-making impacts the students' critical participation (RQ1), I needed to explore their interactions with each other while they were making these texts. Audio recording the interactions of the sampled group(s) provided data to accomplish this. Video at this point would be highly intrusive (Flick, 2007, p.45). The students were not used to working in groups or working with iPads, so visual recording was likely to have been overwhelming and risked bringing about inhibition, or lack of

concentration on the class work as they worry about how they are being captured on the video camera. Logistically, the layout of the classroom made positioning of video cameras particularly awkward. The room was laid out in a horse shoe formation with the visual focus on the whiteboard and the teacher's desk. Group work already meant that students had to move their chairs and tables to get into groups and then move that back again. Having cameras to reposition on tripods would have added extra difficulty to the movement and obscured students' view of the board if left in place for the lesson. In addition, the students moved about and passed the iPad around between them meaning it would have been impossible to set up a video camera in such a way as to capture everything that happened. A digital audio recorder was placed on the desk around which the students were working to maximise audibility while reduce its intrusiveness. These audio recordings enable oversight of any critical reflection (RQ2) which occurs as they collaborate these texts, enhancing understandings gained from whole class episodes which are more easily observable.

A key advantage to recording over observing or participating in the group is the ability to listen repeatedly to conversations in a search for salience. Dwelling with the data in this way supported reflexivity and analysis and overcame issues of memory failure. Participation in the group while they made the texts would have given a different view of the process. I would gain first-hand experience. However, this would not be a naturalistic view of group work as my presence in the group is likely to have altered the ways in which the students interact to such an extent that the resulting group work would not reflect work between peers.

Ivarsson et al (2014, p.7) argue for the importance of a socio-cultural perspective in studies of multimodality in reasoning. They suggest that the meaning-making should be studied 'not in the representations themselves…but rather in how they are used in social practices within activities and how they interact.' Access to the discussion around the multimodal texts is intended to facilitate better understanding of the context of the representation within the group as well as providing an access to an alternative account of the group's intentions and ideas. This will hopefully enable fruitful comparison of the meanings conveyed in different modes and help in terms of conclusions about the affordances and limitations of different modalities.

3.7.4 Participant Observation: Video

Video was used to record the student presentations of their multimodal texts to the class. The camera was positioned to the side of the classroom and faced the whiteboard area where the presentations took place. With very little space in the classroom and students needing to move around during different phases of the lesson, it was important that the camera was out of the way.

The videos offer an opportunity to explore their critical participation (RQ1) and reflection (RQ2.) The recorded ensembles of students and projected multimodal text comprises the full multimodal critical response for analysis. This involves embodied modes of the students talking, gesturing and moving; verbal modes as they talk and answer questions; and visual modes in the projected multimodal texts. Capturing these interactions for greater scrutiny allowed me to explore aspects of criticality which were articulated more explicitly in this more public forum.

It also provided data about the multimodal texts as 'documents in use' (Flick, 2007, p.88). Flick notes that document analysis is often criticised for missing or refusing 'to engage with the broader contexts and structures' such as power and inequality. As 'material culture' can both 'constrain and enable our actions and interactions,' (ibid) gathering and analysing data while these student responses are used in the course of teaching may offer insights to help us address our exploration of the pedagogical affordances of work in different modes (RQ3)

As I am particularly interested in the influence of visual and actional aspects of the work on critical reflection, video will be important so that students' talk, and interaction can be clearly related to the visual projection on the board at the time. It will also allow attention to gesture and expression which may be crucial in supplementing, communicating and conveying critical responses at this point in the process.

3.7.5 Document Analysis: Multimodal Texts

These texts provide critical data for evaluating the affordances of this way of working and considering what aspects of critical response are enabled or suppressed in different modes (RQ3). Students made them on iPads using the apps 30Hands or ShowMe, during the lesson and they were exported as image or moving image files to digital storage to be saved as data. They were made in response to task instructions which specified what elements they should include in the text. The analysis does not therefore focus on what modes they chose to use, but rather on their use of the modal elements they were asked to use.

The modes involved include visual elements such as images, photographs, sketched elements, colour and position on the screen. The verbal mode is also involved as the texts contain keywords and quotations from the literary text. In the pilot stage, students were also given scope to record sound or audio however there was almost no uptake or engagement with this. For this reason, I focused on the visual and embodied modes which were.

As making digital multimodal texts was a new way of working for the students in this classroom, we experimented in the pilot to establish an optimal level of guidance and structure. Too much guidance limited the creativity and restricted our opportunity to explore students' personal responses by limiting their options. Conversely, too little guidance resulted in some ineffective group work as students spent longer working out what they are supposed to be doing rather than focusing on communicating their interpretations. For instance, sourcing their own images from the internet did offer a lot of critical and creative freedom, however the students themselves felt that it took a long time and that they got distracted when searching online. Using image banks reduced their scope for choice but sharpened their focus on the task. I constructed image banks prior to the lessons by searching on google images and saving a selected number to the camera roll.

Collecting these texts at four particular points offers some sort of longitudinal view of the development of students' criticality in this format. All the groups' texts were collected and reviewed as they formed part of the ongoing work of the class, however not all were part of the final analysis. They are used during the analysis as additional illustration and clarification of aspects of critical voice development observed from the sampled groups.

These texts provide a source of documentary data which can be analysed in their own right and as they are discussed in the classroom. As documents, it is important that the context of their production is considered (Somekh 2006, p.187). The students worked in groups to

produce the multimodal texts. The teacher and I were present and offered support and facilitation if needed, however the work of creating the texts was carried out by the students themselves. Audio recording this group work offers another lens through which to look at these texts. Using both lenses will help in explore what aspects of critical response are visible in the text as it stands alone and the degree to which the criticality becomes evident through the talk around the texts, helping me to address RQ3.

They can be conceived of as a form of 'personal document' in that they reveal the students' 'view of experience,' (Bogdan and Biklen, 2003, p.125) and what meaning the literary text held for them. In addition, they can also be considered as a type of 'popular culture document' in that they are part of our 'symbolic interactions' within the classroom but may also draw on influences from their lives outside the classroom. In this sense, they may be considered a 'boundary object,' (Godhe and Lindstrom, 2014) representing modes of meaning expression which may not traditionally be noticed or fostered in the classroom. This data collection responds to Flewitt's call for researchers to 'find new ways of listening and new interpretations of what counts as 'voice' (Clough and Nutbrown, 2012, p.69). These texts represent a manifestation of the students' voices.

3.7.6 Document Analysis: Critical Voice Grids

During the pilot, the teacher was concerned because the multimodal response left no evidence of progress in the students' exercise books. As 'book scrutiny' was a key mechanism by which the department monitored student learning, she was concerned about the invisibility of their learning when they produced digital texts.

Another issue we uncovered during the pilot was that students found it very difficult to identify how their thinking had developed when asked. Keeping track of the evolving ideas and responses which may have been fleeting, was hard enough during discussion, but even harder when images, emojis and other elements were involved.

We developed the critical voice grids (Appendix F) in response to both these problems. They are simple grids on A4 paper in which students note down their thinking at particular points in the lesson. After reading an episode in the literary text, the students would be posed the focus question, for instance, how does Shakespeare present the relationship between Antonio and Shylock? They would spend 1-minute writing their initial thoughts about this. After making the multimodal text together in response to the same question, they were then asked to fill in a second box in the grid, reflecting on what their thoughts were now and how their thinking had changed. Following the group presentations, they repeated this one more time, to see again how their thinking had moved on.

These grids gave snapshots of their emerging critical response. They offered additional reflection points for the students as well as a verbal record of their learning which could be stuck in the exercise books and evidence their learning. They also provided a useful form of data against which the other data could be triangulated. Looking at sets of grids for a particular group, in light of their multimodal text, their recorded discussion and presentation, helped give a more detailed picture of how different aspects of the group's interaction impacted the critical response.

3.8 Data Analysis

Analysis was underpinned by a set of indicators of critical voice development (Appendix G) derived from the literature review (Chapter 2). These orienting concepts were used as a

point of departure to guide the analysis and further develop the analytical framework. It synthesises a number of elements from the existing literature on the concept of the critical voice development through literature and multimodal response. In the early stages of analysis, these indicators helped me spot episodes of talk, or moments of response, in the various modes which relate to these particular properties.

An initial analysis was conducted as soon as possible after the lesson. I reviewed each multimodal slide, noting down initial thoughts about how students appeared to be voicing critical response (Appendix H). I then quickly listened to the audio recordings, noting down any utterances or interactions which struck me as intriguing or critical. Next, I looked at the critical voice grids to compare what individual students had noted about their critical response with their discussion and slide. Finally, I watched the video and made brief initial notes about what struck me. Through these processes, I identified 'critical incident' moments (Francis, 2006; Harrison and Lee, 2011) in the interaction which provoked me to reflect or examine my assumptions, which provoked strong feelings either negative or positive for me, the teacher or the students. For instance, the use of a particular emoji or gesture may have made me feel puzzled and wonder why, and prompt me to explore across the data sets what sense I could make of it. Or, an intriguing use of language, or a silence during an exchange would capture my attention and I would note it in my reflective journal and analysis notes. Looking across the data sets, this noticed incident might chime with or contradict other aspects of data, setting up a path of enquiry and analysis and prompting me to reflect both on the meanings the participants seemed to be making and the meanings I myself was making (Appendix I).

Once I had looked across the data, I contacted the teacher and we discussed our initial impressions together. We would share our overriding impressions and I would tell her what I had noticed in the data and get her comments on this.

This process gave me a good overview of the data sets and the class' response as a whole and guided the subsequent analysis. Once this was done, I transcribed the audio from the small group discussion and the audio of the presentation.

A key process in the analysis was finding ways to draw data together to look across the data sets. As a secondary process, I created grids and tables (Appendix J) which allowed me to see the multimodal text alongside key comments from the discussion, the presentation and the critical voice grids. Using the critical voice indicators, I started coding the transcripts, linking concepts about critical voice development to their talk and texts. This enabled me to start reducing the data and focus my attention on particular parts of the extended exchanges where critical voice development seemed evident or where puzzling aspects which I could not explain using my categories presented themselves. Drawing this data together from across the data sets helped me to make connections and start to make sense of how the different moments appeared to relate to each other.

I needed to watch the video data repeatedly. Initially, it was very difficult for me to move beyond attending to the verbal. While I could appreciate critical response in what they said and in the multimodal slides, the embodied aspects of the presentation were much more challenging for me to make meaning from. The step-by-step approach led me watch without the sound on and look, for instance, only at gaze to focus my attention. Then to repeat the process and look only at gestures. Breaking it down in this way enabled me to notice aspects

of the interaction which I had not noticed or had not felt were significant before and start to draw these into the analysis.

The coding, at this stage, became overwhelming and time consuming and did not seem to be yielding new insights. I had the sense that I was mechanically noting down words without it being analytically useful. The video data seemed to demand new and different codes and were not easily accommodated within the codes I was already using for the other data. At this point, I stopped the detailed coding of small pieces of data. Instead I focused on drawing together excerpts of data from across the data sets (Appendix J) which seemed to connect together with the insights I was developing through repeated looking at and across the data and with to the literature. I then gave names to these groups of data excerpts which tried to describe the essence of what I was interpreting from it. For instance, noticing some pronounced gesturing and postures in the video data, some atypical verbal expression from the transcribed talk and looking at the character enactments featured in the multimodal text, the word 'performance' categorised why those data seemed to relate and what I felt was happening. This required me to move away or let go of such a tight focus on 'critical voice development' as I was starting to consider categories which didn't have any prior connection for me with the topic of the study. This process of letting go however, prompted a search for meaning and scrutiny of the literature which helped me broaden my conception of critical voice development and further the analysis.

Analysis was therefore a form of thematic analysis (Flick, 2007) using the constant comparative method (Thomas, 2009) to initially code the data and then develop into key 'themes' which were relevant to the research question. It involved, initially, inductive coding of the data. By 'working with the data, organizing them, breaking them into manageable unit, synthesising them and searching for patterns,'(Bogdan and Biklen, 2003) I assigned 'summative, salient, essence-capturing, and / or evocative attribute for a portion of language-based or visual data.' This 'analytic tactic' helped me to start to explore coherence or contradiction across the data sets, pointed to potentially important, recurrent ideas to inform next steps, and also provided a record of my sense-making process. These codes started to form the 'bones' of the analysis, which was then integrated later 'to a working skeleton' (Saldana, 2009, p.8).

Later on, the analysis became more abductive as the data started to challenge the categories earlier envisaged. As I tried to make sense of the data in light of existing theories, I found that I sometimes could not, or feared I was straying too far from the topic when I could not immediately see a connection between an empirical phenomenon I was witnessing and the theories I was drawing on. This forced prolonged reflection and the seeking out of new literature to try to make sense of what I was noticing.

Abductive reasoning was fostered perhaps by the research design and the fact that the study draws on quite a broad range of theoretical backgrounds. Having a partner teacher who was very much immersed in the setting meant that she would have little patience for detailed scrutiny of the multimodal texts, or a child's gesture. This meant I was often asking myself, why do I care about it so much then? It forced perhaps a form of 'alternative casing' or 'defamiliarization,' (Timmermans and Tavory, 2012, p.169) which provoked a search for alternative explanations. In addition, having to draw on quite different theoretical perspectives perhaps meant that my 'theoretical sensitivity,' (Timmermans and Tavory, 2012, p.170) was quite diverse, offering more scope for the development of possible

explanations. In this way, using 'existing theoretical explanations to make inferences about the data,' helped the accommodation of 'surprising or anomalous findings' in order to find 'the most plausible way to explain what is happening' (Sinkovics and Alfoldi, 2012, p.842). The intention here was to encourage reflection by bringing various theoretical perspectives to bear on the data, but also to reflect on the theoretical perspectives in light of the data. It was originally intended as a way to reinforce the credibility of the findings by encouraging various forms of triangulation. This impetus has influenced the analytical process and hence the findings of the study.

3.8.1 Multimodal Interaction Analysis

My analysis draws on multimodal interaction analysis, (Norris, 2004) whose framework offers a coherent approach for dealing with data from different communicative modes during social interaction. The data gathered included the multimodal texts produced by the students, audio-recordings of their conversations as they made these, video-recordings of their presentation of their texts to the class and written notes from the lesson. The differing structuring logics of different communicative modes within this data set posed an analytical challenge in terms of being able to deal with them in a unified way.

Multimodal Interaction Analysis offers a unit of analysis which is applicable to all modes within an interaction: the *mediated action* (Norris, 2004; Norris, 2016). These actions take three main forms: higher-level actions, lower-level actions and frozen actions. Higher-level actions are social or interactional events which participants are engaged in. They are 'bracketed by an opening and a closing' (p.13). For this study, the higher-level actions are the English lesson, working together in a group to make a multimodal text about some aspect of the literary text and presenting the multimodal text to the class. Close attention to the data revealed other higher-level actions at play during the making of the multimodal texts, such as choosing a picture for the multimodal text, agreeing on a keyword or selecting an emoji to represent our ideas. Each of these were important actions within the process of responding which took place over an extended time. This reflects Norris' explanation that 'often, we find several higher-level actions embedded in another, and/or overarching higher-level actions' (p.13).

All higher-level actions are 'made up of a multiplicity of chained lower-level actions.' Lower-level actions are 'the smallest interactional meaning unit' (p.13). When looking at the video data or listening to the recorded talk in this study, this included for instance gestures, shifts of gaze, utterances or intonation units. Together these two heuristics of action enable me to look at the way critical response develops during an interaction by connecting the various actions in different modes to an overarching shared action.

The third action category, the *frozen action,* enables the inclusion of disembodied modes in the analysis. In this study, the multimodal texts projected for presentation are a central part of the meaning being communicated and interpreted during that interaction. However, it is neither a higher-level nor a lower-level action. Viewing it as a *frozen action*, enables it to be considered as a higher-level action which was 'performed by an individual or group of people at an earlier time than the real-time moment of interaction that is being analysed.' Norris uses the analogy of ice to show that, although with objects like the multimodal slide, the 'actions are no longer fluid,' the actions are visible 'in frozen form in the materiality' of those items.

3.8.2 Multimodal Transcription of Video

Transcribing video is not a straightforward, administrative process but is part of analysis and argumentation (Cowan, 2014; Bezemer and Mavers, 2011). Transcribing involved me watching certain extracts multiple time, pausing the video, slowing it down, experiencing it with sound off and with sound on. These actions led to me to notice new things and see things differently. This section therefore describes my approach to transcription so that the reader can better evaluate my interpretive approach.

Rather than following a particular approach to multimodal transcription, my attention to critical voice development has shaped the way in which I represent the recorded interaction on the page. Bezemer and Mavers (2011, p.120) argue that 'conventions cannot and need not be standardized beyond the study/project/publication for which they are used, but they need to be made transparent to readers.' This section therefore also outlines the reasoning behind my semiotic choices in presenting the classroom interaction.

As a first step, I transcribed spoken language for the whole presentation. This helped familiarise me with the interaction because spoken language has 'high information value,' and because it is the mode which 'our educational training' means we are 'more inclined' to use when making sense of a situation (Norris 2004, p.66). As a former teacher, the verbal mode is what I would traditionally use to evaluate a students' criticality and voice development.

I then watched the video with sound muted to help myself focus on what I could see. As the students tended to remain fairly static when they presented, my initial sense was that there wasn't much to see. However, I noted down changes in posture, gaze or gesture and time-codes to get an overview of embodied actions during the presentation. Where actions were particularly striking, with momentarily intensified or repeated use of a particular gesture, or an unusual posture, I watched more closely to explore the communication in greater depth. Trying to understand how the ensemble of modes worked together during those instances was motivated by my attention to critical voice development; understanding the roles of the different modes in that instance of articulation. These instances drove further analysis of the video. I watched them repeatedly, slowing down and pausing the video on screen to better see fleeting or complex gestures and movements. Selecting 'telling' clips in this way has been identified as a fairly common sampling process in classroom research (Bezemer and Mavers 2011). Finally, I watched the selected clips with the sound on to understand how the spoken words and actions were working together.

Analysis drew on the step-by-step approach to multimodal transcription outlined by Norris (2004) to scrutinise complex interactions. To transcribe the use of gesture and gaze, I took still frames from the video for each change of position with, where possible, a mid-change shot, to give a sense of the unfolding physical elements of the interaction. I then added the speech occurring during that frame, in a cell next to the visual frame. This helped me scrutinise the combination of the verbal, actional and visual modes more carefully.

I wanted to preserve for the reader a sense of the interaction as I experienced it. I therefore preserve the original framing of the shots in the video. This does mean that all visual and embodied modes are not separated out for analysis in the transcription process but remain represented together in the stills. A problem arising from this is that the small gestures and changes are not so noticeable for the reader, detail is lost because the selection is not so

fine-grained. However, in considering critical voice development, it was important to represent the students' actions and movements in relation to the projected multimodal text behind them. I considered zooming in to gain greater clarity of their hand movements for instance, however that meant losing sight of the multimodal text, which I am seeing as another aspect of their articulation in the ensemble.

I did separate the verbal mode into its own column. Structuring the transcript by the embodied modes fragments the talk for the reader, which can make it harder to engage by disrupting its flow and introducing breaks where there aren't any. I experimented with overlaying the still with the spoken words so they can be perceived as a more unified whole on the page, as they were in life and on the video. However, the length of some of the utterances meant too much of the images was obscured. As the detail of the gestures was already somewhat visually compromised by the camera distance, transcribing the speech in its own column seemed the best solution. It also allowed the reader to scan down and gain an overview of what the student was saying to get a better handle on the interaction.

Transcribing each embodied mode separately would have added a higher degree of granularity, however I wanted to see enough to work on my theoretical concept of critical voice development. My focus was less on the micro-analysis of each distinct mode and more on the communicative interplay of modes. So, transcribing embodied modes simply by including freeze frames of the video, alongside written transcription of speech, broadly represents the two key experiences of the presentations I was exploring; the visual experience of seeing it and the experience of hearing the words spoken. The study does not attend to the prosodic aspects of the interaction, which research shows plays a significant role in classroom interaction and learning (Skidmore and Murakami, 2016; Zhao et al., 2016). The multimodal transcript remains a partial picture driven by the research focus.

To help with clarity in presenting the transcripts I have numbered each frame and used coloured arrows. Orange arrows are superimposed over the stills to indicate shifts in the direction of gaze. Blue arrows are used to illustrate gestures, showing the direction of the movement. I have adapted this from Norris, (2004) who suggests that 'beat gestures,' such as a nod or waving of the hand, can continue several times, making the transcript very long so arrows and numbers can be used instead. This is intended to highlight the salient features of that still. In some instances, for instance more complex shifts in position or facial expressions which cannot be seen because faces are obscured to ensure anonymity, the frame numbers enable me to describe in writing the salient actions in the frame, while the reader can still see broadly what was happening by looking at the freeze frame.

3.8.3 Mapping Reading Paths

The students' whole class presentations of their multimodal texts posed some analytical challenges. In order to explore how the multimodal texts were impacting critical voice development, it seemed important to see how they related and interacted with the talk around them. Which aspects of the text did students focus on as they spoke? In what order? What did this reveal about the impact of the different elements of the slide on meaning-making? What questions were asked about the slide? What did the teacher and I attend to and why? With so many different modes to attend to, it was difficult to bring them all together in a way which helped me unpick the role the multimodal text played in the co-constructed critical response.

The mapping of these reading paths during the presentations was a methodological attempt to explore the connections between the projected slide and the ongoing meaning-making around the literary text. Drawing on Kress' concept of a reading path (Kress, 2003b, p.163), I constructed diagrams mapping the conversation onto and around the slide.

Kress uses the term *reading path* to refer to the way a reader interacts with a text to make meaning (Kress, 2003b). He demonstrates the different nature of reading involved in making meaning from print texts and multimodal texts, drawing attention to ways in which the texts control and construct a reading path. He contrasts the relatively open reading path of images with the fairly strict reading paths of printed text (p.4). Written English is read from left to right, top to bottom. It is read in a linear way, is experienced temporally and requires the reader to follow a set order and embellish the words with their own visual, conceptual and experiential understandings.

'Writing provides relatively clear structures through syntactically and textually marked reading paths, for instances, along which are entities needing to be filled with meaning. This is the space for imagination created by writing.' (Kress, 2003b, p.59)

He illustrates how screen-based and multimodal texts require very different engagement from readers. With less strict orders of reading the different elements on a page, the reader needs to make choices and decisions about the order in which to read the page. The text itself may have some features which suggest connections or directions – for instance vectors, spatial configurations, sizing or colour – however the structuring is comparatively weaker and there are many more possible paths through the multimodal text and by which meaning can still be made. This foregrounds the readers role in establishing 'a reading path on the basis of criteria of his or her relevance.'

Through this he highlights that reading paths are culturally determined and 'nearly as much a matter of the social as it is of the semiotic.' This is important for this study's focus on critical voice development. The multimodal texts the students make are not typical texts within this classroom and, as such, have no culturally determined reading path. Teachers have no culturally established reading path through which to evaluate the meanings. During presentations therefore, we may attend to particular aspects of the text which we deem meaningful, just as the students will take a path through them which makes sense to their sense of relevance. The mapped reading paths then help shed more light on the ways in which the different modal elements of the slide influence the ongoing meaning making and critical response. They may also highlight ways in which convention or established cultural practices influence the way the texts are read.

The reading path diagrams used in the findings chapters therefore offer a way to visually represent our discussion around the slide to see how the slide projection and the talk are used together to build understandings. The text boxes around the outside indicate the turns taken in the conversation, identifying the order of turns with a number, the speaker and summarising the function of their utterance. The arrows indicate what the talk relates or appears to relate to. Orange arrows are used to indicate what the talk seems to be linked to. They may point inwards to a particular aspect of the multimodal slide which appears to link with the utterance, or outward to the literary text. Blue arrows are used to indicate interaction with the wider class rather than the presenting group.

3.9 Validity and Reliability

Triangulation in this study involves building a picture from various data sets, from various interpretations and viewpoints, while considering various theoretical viewpoints. It does not mean 'obtaining a 'true' reading' but is a 'strategy that adds rigor, breadth, complexity, richness and depth.' Rather than trying to use data 'to adjudicate between accounts' (Silverman, 2013, p.371) and smooth out contradictions, it is also used to highlight critical tensions or conflicts to further the analysis.

The motivation for this study stems from my own professional hunches and insights gleaned from my teaching experience and reading the work of other educational researchers and theorists, rather than from a desire to improve test scores or exam results. It is exploratory and does not claim to demonstrate universal applicability or higher attainment in existing assessments, but rather seeks to explore whether and by what means, this way of working impacts the development of students' critical voice in this particular context. While not transferable to other contexts, the findings may nevertheless have relevance.

The qualitative nature of the study and the fact it draws on naturalistic strategies means I am not concerned to demonstrate objectivity but rather acknowledge the findings are the result of my subjective interpretation (Armstrong, 2012). To try to 'manage' and account for my 'subjective experiences' I have taken steps to promote reflexivity, for instance maintaining a reflexive journal, working with a partner teacher so that my interpretations are challenged, and other avenues considered and using multiple methods for collecting data to facilitate looking at events from different perspectives.

In my reporting I aim to make as clear as possible by including both rich descriptions of the interactions and detailed explanation of the how the research was conducted. This is intended to maximise the ability to evaluate the quality of the study and the reliability of its findings (Armstrong, 2012). Where possible I have tried to use counting, for instance in placing the transcribed extracts in context and in contextualising the data sets analysed in terms of the class as a whole, to counter charges of 'anecdotalism' (Seale and Silverman, 1997). While this form of study and the small sample size means generalized claims cannot be made, I hope that this careful description may enable consideration of transferability (Shenton, 2004, p.63) .By this I mean I hope to provide enough detail of the teaching approaches and context so that another reader may be able to identify whether it might 'justifiably be applied in another setting' and also to have some ability to do that.

3.10 Reflexivity and the Research Process

Conducting Action Research as a doctoral student presents unique problems because your primary practice is, strictly speaking, being a 'research student' rather than being a teacher or practitioner (Hanrahan, 1998). Hanrahan suggests that, whereas her partner teacher was engaged in Action Research on her practice as a teacher, Hanrahan herself was rather initiating a 'period of practitioner research.' She acknowledges that the differing 'thematic concerns' (p.314) of teacher and researcher and the unequal involvement in the reflection mean that her methodology could be viewed as 'individualistic rather than collaborative.' This reflects the tensions within this study, which I discuss in this section while exploring the ways in which the research design chimes with the 'central features of Participatory Action Research' (Kemmis and Wilkinson, 1998, p.21).

3.10.1 Relationship with Partner Teacher

My partner teacher was a former colleague with whom I had formed an enduring friendship when I taught at the school. Working with a partner teacher and her class to 'improve processes of teaching and learning,' (Kemmis and Wilkinson, 1998, p.23) satisfies their first and second criteria that it be a social and participatory process. However, while the study arguably engaged us in examining our 'knowledge and interpretive categories,' the identification of Participatory Action Research as something done with rather than 'on others' is somewhat more problematic in this context. Firstly, though my collaborating teacher is a long-standing colleague who invited me to work with her, this was based on the scantest knowledge of the research focus. I provided a document outlining the study, but, like Hanrahan, (1998) I initiated and conceived of the project. In addition, the teaching episodes were designed by me, albeit with the teacher's input, and I analysed the data entirely independently. Her input in shaping the teaching episodes and indicators brought participatory elements to the process, but the pressures of working in a busy school limited the degree of involvement she chose to have.

The teacher and I shared an interest in developing criticality and personal response through literary study, but in key ways our priorities and involvement were very different. Her key focus was on raising student attainment according to the school and exam board criteria. My key priorities were the nurturing of critical voice development and the robustness and richness of the research data. As she put it, she felt I was interested in the 'process' where she was primarily interested in the 'product.' As a full-time PhD student, I had time to become familiar with different theoretical perspectives and to spend weeks analysing data and reflecting, something that a full-time teacher simply cannot do. As a full-time teacher, she had to keep a close eye on student performance and attainment. Of course, using participatory approaches does not mean everybody has to be doing the same thing (Cohen et al., 2007, p.301).

The research benefited greatly from this tension; however, I feel that the fact the teacher and I have a long-standing relationships was a vital factor in this aspect of the research being successful. Participatory Action Research is 'critical' (Kemmis and Wilkinson, 1998, p.23). Working with the teacher and her class and her class enhanced the critical aspect of the research by bringing in dialogue and contrasting viewpoints. Kemmis and Wilkinson suggests that the research should help people to explore how they can 'release themselves' from 'constraints' or, where this is not possible, 'how best to work within and around them' in order to develop practice productively. The trust and common ground necessary to enable this kind of deep reflection and discussion are, in my experience during this study, considerable. The research was motivated by a shared and deeply critical concern about the ways in which current practice and curricula may limit students' expressive scope and critical response. However, exploring this while still working within that system, knowing that your performance as a teacher will be evaluated on their test scores at the end of the course, means engaging in this kind of exploratory research is somewhat risky for the classroom teacher. Looking at learning in modes not recognised in existing assessment criteria, with no guarantee that it will lead to improved outcomes put her in a position where she was pulled in different directions. This tension was productive for us both in terms of demanding robust justifications for what we were doing from both theory and practice. However, it also foregrounded the intensity of the conflicts which can arise from this kind of research for the collaborating teacher and researcher.

My partner teacher asked me to note in my journal that she would not be continuing with the research if it weren't for the fact it was with me and that I understood a teacher's workload**.** She felt strongly that it was only because I had been a teacher recently that I could understand her position. The intensity of her assertion that I write that down underscored for me the extent to which this kind of collaboration relied on a trusting, loyal working relationship. This problematises the idea of participatory action research as 'emancipatory,' underscores the complexity of the ethics of engaging in such research and raises further questions about her perceptions of me as a researcher.

Ethically, I did not want the collaboration to add to my partner's work burden, so I outlined a range of ways in which she could scale up or scale back her involvement as the project developed. In the early stages, she suggested weekly reflection meetings and additional double lessons for piloting the approach. As the academic year progressed, however, pressure on her time and in terms of raising attainment meant she scaled back her involvement both in terms of class time devoted to the data collection and the frequency of meetings. Whenever conflicts arose, the ethics of respect meant that I deferred to her as the one ultimately responsible for the class' education and accountable to the institution. For instance, after the first data collection lesson, the group's subsequent essay scores worried her. She therefore asked to delay the remaining data collection episodes until the summer term. As the data collection was intended to cover the duration of the class studying one literary text, following their journey through it, this posed a problem for the study. However, the key issue was the class' best interests from the point of view of their teacher, so the data collection was put on hold for 2 months.

I tried to communicate effectively with my partner teacher, ensuring that I made it very clear that scepticism, challenge and difference of opinion from her are actively welcomed will hopefully minimise the danger that she feels she should not criticise ideas inspired by well-known theorists. Again, our long-standing relationship made this aspect of the relationship somewhat easier to manage than if it were a complete stranger as we were used to both questioning and supporting each other from our earlier work together.

However, despite these efforts, involvement in the research did put a massive extra burden on her. She persisted in the research, even though it caused her some significant stress, out of loyalty and because she trusted that what I was doing had some value, even though she did not have time to fully scrutinise the data to really get to satisfactorily understand the impact on critical voice development. Because she knew me, she didn't want to let me down. The fact that we knew each other enabled and enriched the research but may also have also unwittingly coerced sustained involvement from my partner teacher.

Likewise, emancipatory aims (Kemmis and Wilkinson, 1998) are arguably present in the study's rationale to try to enable students' learning through engagement of and attention to more semiotic modes in the classroom. However, the exploratory nature of the study meant there was no guarantee that the work would indeed lead to improved outcomes. Though previous experiences in the classroom and during my MA study gave me reasonable cause to anticipate some positive outcomes for student learning, we were also actively seeking insight into the limitations of this way of working and could not guarantee an improvement. Close attention to both of these was necessary in order to try to minimise limitations moving forwards so that students weren't disadvantaged.

Finally, my status as a former colleague and teacher seemed central to my partner teacher's trust in what I was doing. Several times, she asked about my Supervisor and whether he knew anything about teaching or not. This suggested a fair degree of mistrust of academic research, as something detached from the realities and pressures of the actual job. This aspect of our relationship helped her engage with me and the research.

3.10.2 Relationship with The Class

Having previously taught at this school gave me a 'quasi-insider status' (Angrosino and Rosenber, 2011, p.467). I had taught at the school previously, and some of the students knew my daughter, or had siblings who were taught by me. This eased my integration into the group and helped me get to know the students who treated me as an additional teacher, or support assistant at first. My familiarity with the context was an advantage in terms of understanding the kinds of things the students were likely to have already studied and the kinds of lessons they generally experienced. However, it was also a potential problem in terms of meaning I automatically engaged with some taken-for-granted assumptions from when I worked there. The extended observation period, video data, maintaining a reflexive journal and theoretical readings helped me overcome this to a certain extent, however I acknowledge that my own assumptions and experiences will have shaped my engagement with the participants and the data.

At the start, I attended lessons once a week, primarily to observe to know the students and their journey through the class reader. As such I was closely involved in the ongoing work of the group but was not a full member of the community. I gave out books, helped students when they asked and at other times, sat, watched and took notes. The scale of the teacher's involvement was negotiable from the outset. Originally, I had envisaged that she would lead the research lessons with me taking a supporting role. This was motivated partly by logistics, so I could be freer to observe and capture data without worrying about leading the lessons and classroom management. It was also driven by a desire to limit disruption to the class's education.

As it was, the teacher asked if I would deliver the lessons. She felt that delivering materials that I had largely prepared would take quite a lot of work, as I would have to explain so much to her. She felt she would be constantly worrying if she was doing it right and that she was worried about skewing the research by doing it 'wrong.' Though I reassured her there wasn't any 'wrong' way, we agreed that she would support the lessons which would be delivered by me.

In hindsight, this had some consequence for the research. On the one hand, it made the data collection lessons stand out to the students as different from the norm because they were delivered by me. While they were still part of the ongoing scheme of learning, over time the teacher came to talk of them as my lessons and as time when I could do what I needed to do. This shows that there were limitations to the collaborative approach and that, while the teacher was deeply committed in many ways to the research, the data collection lessons remained slightly apart from the main business of the classroom. When students talked about the research, they would talk about the iPad lessons and the 'normal' lessons, evidencing that they were not experienced as such an integrated part of the learning as I had originally intended.

It also led to some lack of clarity over who should defer to who, with each of us not wanting to impinge on the other. For instance, when it came to selecting a group to present, I often turned to her as her greater knowledge of the class might mean she had particular individuals she wanted to hear from that lesson. And when supporting students in the work, the teacher would, in moments of uncertainty, turn to me to tell the students what they should be doing. This had consequences for the data collection for instance, as I took the teacher's sense of who should present their multimodal texts in a particular lesson as more important than a planned research schedule about who would be presenting, and therefore furnishing us with data, each lesson.

The extent to which the research was done 'with' rather than 'on' the students was limited. The research is fundamentally motivated by an interest in students' meaning-making and the communication of their viewpoints in terms of their responses to the texts studied. However, active consideration of their viewpoints on the pedagogy was largely limited to the pilot phase. Practical concerns meant that they had no input in shaping the indicators, analysing or reporting the data. Time pressures meant that the intended reflection points during data collection were sacrificed. Institutional expectations around student involvement in shaping teaching and learning had to be respected and the priority for the teacher and the school was the students were focused on developing their curricular learning.

3.11 Ethics

The study adheres to ethical guidelines published by BERA (BERA, 2018) and to Bath University's Code of Good Practice in Research Integrity (*Code of Good Practice in Research Integrity*). However, the nature of action research in a school classroom meant applying these guidelines was a complex, ongoing process of negotiation, requiring consideration of multiple participants and stakeholders with different priorities and viewpoints. Ethical challenges arose during data collection which could not be foreseen, and which had to be responded to rapidly in the course of teaching a lesson or holding a conversation. Though codes and guidelines offer broad principles, 'ethical decision-making' is 'situated' (Brooks et al., 2014). This section starts by outlining how ethical considerations shaped my research design and how I negotiated access to participants. I then illustrate my ethical approach by illustrating how I responded to some ethical challenges in the field to enhance transparency.

3.11.1 Ethical Considerations and Research Design

An exploratory design posed ethical challenges in terms of considering 'responsibilities to participants.' (BERA, 2018). Though the study's focus on pedagogical affordances had the improvement of students' learning opportunities at its heart, there was no guarantee the activities would benefit them. Planning activities with their teacher, who is familiar with them, around ongoing departmental schemes of learning were therefore intended to minimise risk of the research lessons disadvantaging students by taking time away from the planned curriculum.

For the students, it seemed preferable that research lessons be taught by their existing teacher. This reduced risk of emotional harm, such as feelings of discomfort, uncertainty or instability resulting from having an unfamiliar teacher at times. The research design proposed at the outset was intended to preserve the teacher-student relationship to minimise stress and disruption for the participants.

However, the class teacher's perspective as a participant was also paramount. Knowing the intense workload and accountability pressures teachers face, it was important that the teacher did not suffer additional unwanted burden from the research. Defining her role for her in the research design would not respect her professional autonomy, her motivations for the research and her input. However, expecting her to fully get to grips with thinking about multimodality, or scrutinising the multimodal texts and data together, on top of her teaching workload, seemed unreasonable. I therefore deliberately kept the extent of her involvement as open as possible to allow her to choose a level which seemed manageable and most beneficial professionally (Appendix A).

3.11.2 Informed Consent

Choosing a flexible research design had 'consequentialist' (Murphy and Dingwall, 2003) ethical intentions, respecting the participant's voices and understandings so as to enable them to shape the study. However, it made the notion of 'informed consent' somewhat problematic. It was vital that the school, teacher, students and their parents had as clear an understanding as possible of what the study entailed, but at the outset, there was limited certainty about what would happen. The following paragraphs outline the steps I took to try to ensure consent was as informed as possible.

3.11.3 Informed Consent: The School

I had responsibilities to the following gatekeepers, the Principal, Head of English and Child Protection Officer in terms of giving them a clear understanding of the intentions, scope, timeframe and possible impact of the research. My knowledge of the context meant that I had some insights into their priorities and expectations and that, in some respects, my research may not strictly fit with them. While I was researching pedagogy and its impact on learning, I was looking beyond existing assessment criteria. With accountability pressures requiring a tight focus on progress in terms of attainment in written, exam-style tasks, we were dealing with different ways of viewing and evaluating learning. Time-pressure meant that they would not likely have time to read full explanations of this, and over-elaboration of the point risked making the research seem a waste of time. In my letter outlining the research to them, I took great care to try to articulate the study's aims as honestly and concisely as I could. I also had to address how the work might impact their staff, resource implications, data protection and child-safety. Finally, I took steps to try to make the research as beneficial to the school by offering to run presentations to staff, professional development sessions, or to feedback in ways which seemed maximally useful to them. During this process I met face-to-face, contacted them by email and wrote a formal approach. The school then drew up their own access agreement, (Appendix C) asked me to attend school safe-guarding training and double-checked my DBS certificate.

3.11.4 Informed Consent: The Teacher

Although the teacher had asked if she could work with my on my PhD research, I was concerned that she had agreed involvement without really being informed about what it might involve. I therefore wrote her a formal outline trying to outline the timescales, formalities, rationale, focus and types of activities. I was not sure she really understood what making a multimodal text might entail, so included examples. I also tried to give a shape of what I was broadly hoping for so her consent would be 'informed, but to use words such as 'ideally' or 'perhaps' to make it clear it was voluntary and the shape of it could be chosen by her. For further discussion of how I navigated ethical aspects of this relationship see section 3.11.1

3.11.5 Informed Consent: The Students

I explained the research verbally to the class and gave the students the opportunity to ask questions. A letter and consent form, written by me, approved and printed by the school on headed-paper (Appendix D) was sent home as the students were under 16 so parental permission was required. In both instances, I made it clear that consent could be withdrawn at any time. These steps alone, however, were not fully adequate to view consent as 'informed.' I felt it was important that students have experience of making and sharing the multimodal texts before receiving the letters and the explanations, otherwise my explanations of it risked being rather abstract. We therefore delayed explaining the research and sending out the letters until the class had concrete experience of what it involved. In addition, the power differentials in research involving children can mean 'children may be vulnerable to expectations from authoritative adults that they will participate in the research' (Atkinson et al., 2007, p.255). I reassured them that they were totally free to choose to be part of the project or no, that it did not matter to me or their teacher and they would not be expected to give a reason. As they were starting on their GCSE course and may be anxious about their attainment, I also reassure them that participating or not would not change the kind of class work they did or the input they got from their teachers.

The process of getting consent meant getting teenagers to return signed consent forms. A challenge here was to push hard enough to get the consent forms back in without making students feel coerced or pressured. Asking them for their forms every time I saw them risked pressurising them in relation to the research. I aimed to maintain an ethic of 'respect' (BERA, 2018) in these interactions, smiling, using a calm tone of voice, crouching down to their level, speaking to them discretely and asking if they wanted to bring it back and if so, if I could help in any way. Some students asked for replacement forms, for permission to get their mobile phone out to set an alarm as a reminder or for a phone call to their parents, to help them remember.

To try to enhance the parents' opportunity to give informed consent, I attended the school's parents' evening with their class teacher to answer any questions the parents might have about the research process. One interesting ethical dilemma arising from this was a visit from one parent whose son did not want to take part and had not returned his consent form. After discussing the research, she said she thought he was being lazy and difficult and decided that he would be doing it and signed a form there and then. This problematises the consideration of power and children in the research process as the legal framework enshrines the parental right to consent for minors and positions his mother as more 'informed' than he is. It also highlights the complexity of power and the way it has potential for positive outcome, particularly in educational research. 'Power is not just a negative phenomenon, it can also be productive…exerted by teachers and researchers working together to generate positive outcomes for students' (Brooks et al., 2014). Although the son's refusal of consent was overridden, seemingly disempowering him, his parents, teacher acting *in loco parentis* and myself, reflected on his best interests before deciding.

3.11.6 Ethical Challenges in The Field

Participants' consent should be 'ongoing,' (BERA, 2018) so I needed to be alert to signs implying a students' withdrawal of consent. However, the expectation in the school and the classroom is that students do what teachers asked. Refusal to co-operate and engage with work is seen as misbehaviour. In acting as a teacher during data collection lessons, I had to respect the teacher's and the school's expectations around behaviour. As a researcher, I

needed to be alert to signs implying a students' withdrawal of consent, such as reluctance to engage. The activities involved students in kinds of work they were not used to, collaborating in groups, working on iPads and presenting to the class. On several occasions students expressed anxiety about standing up in front of the class, or a desire not to be chosen to present. By making the class work the research activity, I limited the scope for students to be able to withdraw consent. While they could have said they no longer wanted to be a part of it, all that would mean in effect was that I would not consider data collected from them. It did not mean they were not impacted by the research activity. To manage this dilemma, I dealt with anxiety and reluctance by trying to be friendly and encouraging, deferring to the teacher, who was always in the room, on deciding who should present and who should be pushed. I reasoned that her broader knowledge of the students meant she would be better placed to make those subtle judgements.

Ultimately, the students were not asked to undertake any activities which would be considered unusual in a classroom context and encouraging students to stand up and present when they don't want to can be considered to be in their best interests in terms of developing confidence and presentation skill. We extended the pilot to ensure they felt as comfortable as possible with the data collection methods (see 3.7.1). We also altered the sampling strategy in light of students' objections about fairness. (see 3.5)

Chapter 4: 'Learning more in a mindfulness sort of way'

4.1 Introduction

This chapter presents my findings about the impact of multimodal response on critical voice development during the first data collection lesson. I argue that making the multimodal slide helps the group anchor their ideas about the literary text thereby facilitating shared reflection. I show how this enables critical voice development through a process of rich, multimodal sense-making which is a form of creative intersubjectivity rather than explicit, reasoned discussion. This sense-making requires students to reflect on associations they make instinctively, from bodily experiences, emotional resonance and visual symbolism, developing their awareness of how they came to make particular meanings. I also explore how students used gesture to connect with instinctively made meanings, effectively feeling the meaning. The chapter title is taken from a students' description of the learning in this lesson which alludes to this sense of a heightened awareness and acknowledgement of feelings and reactions. This chapter focuses primarily on reflection and therefore pertains particularly to RQ2 (See Section 2.8), though some findings also relate to RQ3 and touch on RQ1s and 4. The interconnection between these themes is discussed further in Chapter 8.

Students used the app 30Hands to create 3 slides to show how Shakespeare presents the relationship between Antonio and Shylock in Act 1 Scene 3 of Shakespeare's *Merchant of Venice*. Each slide contained an image selected from an image bank, a quotation, a keyword and an emoji to represent the audience's reaction (See Appendix L for a lesson plan and Appendix M for teaching resource).

4.2 Images Externalising Envisionments and Enabling Exploratory Interaction

This section explores how the process of choosing an image influences the development of critical response in Group A. I demonstrate how the images help them to quickly externalise their emerging envisionments and, by doing this, facilitate exploratory interaction and collaborative reflection.

Figure 7: Photograph from the image bank. Baerman, Paul (2011) Shylock and Antonio square off for the media. Image downloaded from http://www.paulbaermen.net/2012/05/to-thine-own-shylock-be-true in 2016

Extract 4.1 Small-group discussion – choosing an image during multimodal composition

Fran	1. I like the very bottom one
Phil	2. That one?
Fran	3. Yeah
Matthew	4. I Like that one
Female	5. (snigger)
Phil	6. (very quiet and unclear) it seems…oh I don't know
Linda	7. Right I will be interested to see what you're saying because obviously 8. you're going to be writing this in assessment form at the end
Phil	9. Shall we just use the bottom one? Cos its..
Gemma	10. Cos it's like...if you look at their body language they look quite
Phil/ Matthew	11. (overlapping talk – unclear)
Gemma	12. Yeah I think it was
	(Inaudible for roughly 1 minute)
Phil	13. If we did it from (inaudible)
Phil	14. Well yeah we did it first time
Phil	15. So, we need a key word, a quote, an emoji or symbol…I'd say it's a 16. kind of love-hate relationship. Whereas Shylock wants to be friends, 17. Antonio doesn't
Matthew	18. Mmmm
Meg	19. Mmmm
Gemma	20. And yes, I suppose it could be about his pride or something over that 21. and the way he's been raised to hate Jews and is just prejudiced 22. completely
Phil	23. mm…..anti-Semitism
Gemma	24. That's the word!
Phil	25. Well, shall we have that as the keyword?
Matthew	26. Yeah
Gemma	27. You can see the tension between them...or you can see the tension 28. From him…cos he looks…you see the way his eyes (inaudible) it looks 29. Quite like casual in a way. Shylocks quite like understanding but 30. (inaudible) um

Phil	31. Well shall we do it from him then him then him?
Gemma	32. Yeah
Phil	33. So, what way shall we?
Gemma	34. Umm……..what would be the name of somebody who has been 35. prejudiced or discriminated against like?

Fran suggests the image (Extract 4.1, Line 1) the group eventually use (Figure 7) but offers no justification. Phil tries twice to justify her suggestion without finishing his utterances: 'it seems...oh I don't know,' (Line 6) and 'shall we just use the bottom one? Cos it's…' (Line 9). He engages with Fran's viewpoint, seeing merit in her suggestion, but struggles to verbally justify and articulate his impressions of the image. Gemma picks up where Phil leaves off, echoing his phrasing: 'cos it's like…if you look at their body language they look quite…' (Line 10). She builds critically on his comments by drawing attention to the body language as a criterial feature for the image's emerging relevance for her and the group. Her utterance is also incomplete. Their shared difficulty in putting their thoughts into words seems to stem from the challenge of articulating the connotations of the actors' postures, gestures and expression. They *sense* the image conveys something that they are interested in but cannot articulate it verbally. Their talk is exploratory (Barnes 2008; Barnes 2010) as they reflect, explore ideas and share perspectives. They find or look for common ground through the image, which seems to help them think and construct a response together when they aren't able to say anything particularly concrete.

After digression to discuss other concerns (Lines 11-25), Gemma returns the group's attention to the image (Line 26). Her unfinished thought process seems to have continued during these digressions as she elaborates on her earlier comment about body language (Line 10), narrowing the focus to the eyes: 'you can see the tension between them…or you can see the tension from him…cos he looks…you see the way his eyes (inaudible) it looks quite like casual in a way…Shylock's quite like understanding but (inaudible) umm.' She introduces the ideas of a 'tension between them' which comes more from one character than the other, who is more 'like casual' and 'understanding.' Developing this idea appears to take a lot of cognitive effort, judging by the hesitations, repairs, unfinished utterances and the time it took to evolve. I interpret this as evidence of transduction (Kress 2003b, p.36), where Gemma's embodied knowledge of attitudes and emotions, felt and experienced in daily life, and seen in the image, are articulated verbally and brought to bear on the literary text in order to make meaning. This process engages her in metacognitive work as she talks to make sense of her interpretation of the image. The enduring presence of the image on screen perhaps supported continued reflection, eventually enabling her to give verbal shape to what she, and the others, are seeing.

The shared reflection and interpretation are prompted by the image viewed in light of the students' envisionments (Langer, 2000; Langer 2011) of the characters' relationship. When they initially struggle to make a clear comment about the image (lines 6-10), Phil and Gemma stop talking about it and switch to articulating their thoughts about Antonio and Shylock's relationship: 'I'd say it's a kind of love-hate relationship. Whereas Shylock wants to be friends, Antonio doesn't' (Lines 15-17) and 'and yes I suppose it could be about his pride

or something over that and the way he's been raised to hate Jews and is just prejudiced completely' (Line 20-22). Here, they introduce ideas about conflicting emotions, an imbalance in the relationship, the religious source of Antonio's hatred, and Antonio's motivations. These are their emerging envisionments of the relationship, drawn from their reading and experience in the classroom. They draw on as these as they reflect on the image and pausing to articulate them seems to help them anchor what it might be that they are trying to say through the image.

Their critical response develops through an iterative process where they shift their focus between the image and their own envisionment. Their envisionment influences which image they select and which aspects of that image they focus on. The image seems to help them anchor aspects of their emerging envisionment and work on a joint interpretation. Before looking at the images, students noted their 'initial thoughts' (Figure 8) about Antonio and Shylock's relationship after reading the scene. Looking at these notes, alongside their spoken contributions and their multimodal text, highlights this process.

Matthew	**Fran**	**Gemma**	**Phil**
They are enemys but Shylock wants to be friend with him but Antonio doesn't want to be friends	Shylock and Antonio's relationship isn't the best, they make a deal to see if he gives money however Shylock said put the past behind	Shylock is so accustomed to the prejudice he is almost humourous about it Antonio has seen and acted cruelly but does not care. Their relationship is tense for both of them and difficult	Shylock is trying to end the hatred between them by giving a kind offer. However Antonio doesn't want to be friends and still hates Shylock

Figure 8: Comments from Group A's Critical Voice Grids

Gemma's notes are echoed in her comments on the image. Her notes read, 'their relationship is tense for both of them' (Figure 8). Discussing the image with her group later, she says, 'you can see the tension between them…or you can see the tension from him' (Extract 4.1, Lines 26-28). Recognition plays a role in image selection as she notices aspects of the image that chime with her inner envisionment of the relationship. The image also subtly develops her critical response. Initially she describes the relationship as 'tense for both of them.' After viewing the image, she identifies the tension as coming 'from him.' In starting to consider the source of the tension, she reconsiders her view of the relationship. Her notes say Shylock is 'so accustomed to the prejudice he is almost humorous about it.' (Figure 8). Discussing the image, she describes Shylock as 'casual' and 'quite like understanding' (Extract 4.1, Lines 27-28), echoing her earlier observation about him being 'almost humorous' in the face of such tension. Thus, she explores features of the image which chime with her envisionment and interrogates her envisionment in relation to the image.

Gemma's critical response can be said to be developing as she draws on her embodied knowledge of body language to reflect on the image's relevance in terms of her existing

ideas about Antonio and Shylock's relationship. Over the course of the interaction she becomes more aware of how she is making those meanings. The image then supports extended reflection and the group's ability to externalise their ideas about the characters' relationship. These ideas were hard to verbalise with students seeming to 'see' the image's importance for what they collectively wanted to say before they could verbalise it. The enduring presence of the image helped them work together to externalise these ideas and start to construct a response.

4.2.1 Student Feedback on the Value of Images During Multimodal Response

Student feedback supports the interpretation that choosing images for their multimodal-texts can support self-awareness and metacognition. During a post-pilot feedback session, students left me written comments about how they felt multimodal-text-making was affecting their learning and whether the images made any difference to their critical response. I later had time to chat informally with students who gave puzzling or intriguing answers. Gemma wrote that she hadn't learnt anything, but that working on iPads was a 'nice way to waste a lesson.' When we discussed this days later, she had already changed her mind. At the time, she felt the activities were rather pointless but said she now realised she had learnt something, but it was 'more in a mindfulness sort of way rather than facts.' 'Mindfulness' refers to a reflective, almost meditative practice which develops one's awareness or consciousness. Practicing mindfulness involves trying to dwell in the moment, noticing feelings and passing thoughts. In contrasting this with 'facts,' she seems to suggest that multimodal response encouraged a different kind of learning to what she was used to. I take this to mean that she experienced a greater degree of reflection, a noticing of other thing and a raised awareness of how she was learning. This was not recognisable to her as 'learning' initially and became apparent over time. This chimes with her exploration of the image where her response develops through a noticing of visual detail and reflection on how she is responding to these and why.

Student feedback also supports the idea that the images can encourage students to revisit, refine or rethink their interpretations of the text. Dexter described how an image had completely changed his viewpoint on a character. Seeing the image, he said 'makes me realise more. I wasn't thinking about it more.' Having previously viewed the character as selfish, a photo from the image bank made him think about pressures she was under and how difficult her life was. The image bank then provides students with a fund of 'alternative interpretations' which they take seriously and try to make sense of. Where Group A found an image in which they recognised elements of their own response, Dexter, found an image which caused him to totally re-evaluate his response. In both instances, the images helped the students critically engage with and reflect on their emerging response, developing their thinking about characterisation.

4.3 Multimodal Interthinking and Critical Response during Slide Composition

This section explores the group's slide (Figure 9) in light of their dialogue as they made it (Extract 4.2). I demonstrate that the multimodal-slide is a product of a shared envisionment arising from serious interthinking across multiple modes. Composing the slide together prompts the students to reflect critically on their emerging interpretation of the relationship and refine it.

The students' talk as they make the slide is exploratory, but there are few examples of talk which would traditionally be recognised as 'critical.' Exploratory talk is often presented as a

form of collective reasoning, 'reasoned intramental discussion' leading to 'procedures of rational thinking' (Mercer and Littleton, 2007, p.133). Only three utterances in 9 minutes discussion evidenced this form of verbal reasoning. Consideration of the visual slide alongside the talk helps evidence the focused interthinking (Knight and Littleton, 2015; Mercer and Littleton, 2007; Mercer, 2002) as each student participates in the idea exchange and interacts with other voices.

The photograph (Figure 7) can be considered a 'voice' the students engage with. It is a performance still which expresses the director's and actors' interpretation of Antonio and Shylock's relationship. The decision to use it involves interpretation. While Gemma's efforts to verbalise her interpretation bring this to light, it seems likely that a lot of less explicit evaluation and interpretation takes place within the group. The camera-roll contained 32 images, at least some of which the group consider and discount in the process of choosing. The visual mode may enable this to be done quickly and without much discussion. Matthew's jokey suggestion (Extract 4.1, Line 4) evidences that the group do look at the other images. The sniggering suggests it is rejected on the basis of some shared understanding which is not articulated verbally.

Attention to the spoken dialogue alone risks representing Fran's suggestion of an image as merely an uncritical expression of preference: 'I like the very bottom one' (Extract 4.1, Line 1). Though she does not articulate reasons, she shows agency in confidently identifying this image as a useful representation of Shylock and Antonio's relationship which could help the group develop their response. Indeed, she shapes their whole response by drawing the group's visual attention to this image. The following three sections explore how the composition of the slide helps the group develop their response through interthinking across multiple modes.

4.3.1 Multimodal Composition Prompting Reflection: Adding the keyword

The keyword's position on the slide (Figure 9) is not the result of distinct, separate verbal contributions or reasoned discussion. Rather, it emerges from the interplay between the visual expression of the image, previous verbal comments from the teacher, the verbal articulation of the students in the group and the physical actions of Phil.

Figure 9: Group A's Multimodal Slide - How does Shakespeare present the relationship between Antonio and Shylock in Act 1 Scene 3?

Extract 4.2 of small group discussion of keyword during multimodal composition

Phil	1. So, we need a key word, a quote, an emoji or symbol…I'd say it's a kind 2. of love hate relationship. Whereas Shylock wants to be friends, Antonio 3. doesn't
Matthew	4. Mmmm
Meg	5. Mmmm
Gemma	6. And yes, I suppose it could be about his pride or something over that and 7. The way he's been raised to hate Jews and is just prejudiced completely
Phil	8. mm…..anti-Semitism
Gemma	9. That's the word!
Phil	10. Well, shall we have that as the keyword?
Matthew	11. Yeah
Gemma	12. You can see the tension between them...or you can see the tension from 13. him...cos he looks...you see the way his eyes (inaudible) it looks quite like 14. casual in a way. Shylocks quite like understanding but (inaudible) um
Phil	15. Do we want it off to the side, or in the middle or like that?
Meg	16. Why's it got a green border?

Phil	17. Because it was like clicked on
Meg	18. Oh
Phil	19. Um…what about the one where it's like…what page is it?
Matthew	20. Its
Gemma	21. Uh we've got to do Shylock Antonio Shylock apparently so
Phil	22. Wait so maybe they should be in the second column
	(INAUDIBLE DISCUSSION – Door slams and recording levels jump)
Gemma	23. I dunno..just do it in whatever order
Phil	24. Well shall we do it from him then him then him?
Gemma	25. Yeah
Phil	26. So, what way shall we
Gemma	27. Umm……..what would be the name of somebody who has been 28. prejudiced or discriminated against like?
Phil	29. Outcast
Gemma	30. Outcast, victi…wait there was a word about that wasn't there
Meg	31. Outsider
Phil	32. Pariahs?
Gemma	33. Oh, I I think it was
Matthew	34. I think it is Pariah
Gemma	35. Yeah um pariah…uh p a r i a h
Phil	36. Like that?
Gemma	37. Yeah
Phil	38. So, we then need a quote
Gemma	39. (inaudible)..outcast…so this like 'I bear it with a patient shrug, suffering is 40. The badge of all our tribe?' and he talks about like…his…the Jews or 41. whatever might be (inaudible)

This keyword's position is significant to the meanings Group A communicate through their slide. 'Pariah' is positioned between the eyes of the two characters, slightly overlapping the brow of the right-hand figure (Antonio). This could suggest that Antonio sees Shylock (the left-hand figure) as a pariah, as the word seems to come out of his eyes, projected, like a missile, towards Shylock, whom it doesn't quite succeed in touching. The font is red, a colour which connotes aggression. Given Shylock's defiance in the script and the suggestion of this in his posture in the photograph, the positioning is fitting.

Alternatively, the logic of western print, read from left to right, and the capitalization, could imply Shylock as the starting point. This might prompt the interpretation that the word emanates from Shylock and is directed at Antonio. The chosen quotation, 'you call me misbeliever, cut throat, dog and spit upon my Jewish gaberdine,' shows Shylock confronting Antonio with the fact of his prejudice. This is also implied by the keyword's position, with Shylock throwing Antonio's prejudice back in his face.

The positioning is richly meaningful and visually striking but the decision-making behind it is almost entirely implicit. Phil is holding the iPad, adding elements to the slide during the discussion. Phil focuses on the characters' differing attitudes: 'I'd say it's a kind of love-hate relationship. Whereas Shylock wants to be friends, Antonio doesn't' (Extract 4.2, Lines 1-3). Gemma adds an insight into Antonio's motivation, shifting the focus to 'his pride' and 'the way he's been raised to hate Jews and is just prejudiced completely' (Lines 6-7). Phil then proposes the phrase 'anti-Semitism,' (Line 8) a term the teacher introduced in a previous research lesson. Gemma's exclamatory tone and use of the definite article in 'that's the word!,' (Line 9) implies recognition of this authoritative word as Phil appeals to shared knowledge. 'Anti-Semitism' builds on her previous comment which focused on Antonio's viewpoint. They appropriate official, educated discourse, making connections between the visual meanings emerging from the image, the ideas generated by their reading and concepts introduced to them by the teacher.

Phil seeks agreement for 'anti-Semitism' (Line 9) and seems to be inputting this when Gemma comments on the image: 'You can see the tension between them…or you can see the tension from him...cos he looks…you see the way his eyes (inaudible) it looks quite like casual in a way. Shylocks quite like understanding but (inaudible) um' (Lines 11-13). Fran's question, 'why's it got a green border?' (Line 15) reveals that these things happen simultaneously. When a text-box is clicked on to edit in this app, the border goes temporarily green. Therefore, Gemma draws attention to the characters' eyes at a time when Phil is inputting the keyword. He then asks, 'do we want it off to the side, or in the middle or like that?' (Line 14) which I infer refers to the keyword. While it is not certain what 'like that' means, I infer that it meant between the eyes – the keyword's eventual position.

The precise sequence of actions cannot be determined. It is not clear whether Gemma's comments influence Phil's visual, spatial decision about where to put the keyword or whether Phil instinctively positions the word between the character's eyes which causes Gemma to notice and comment on them. Or whether in fact he experiments with the three different positions and Gemma's comments about the eyes provide a reasoning for this particular option. It does however reveal that the composition is informed by thinking about viewpoint, body language, by teacher-authorised language and their own emotional responses to what they have just read. It is not explicitly reasoned but is, I would argue, informed by critical reflection. Composing the slide engages the students in transduction. They take ideas suggested to them through a particular mode and may act upon that in a different mode. This happens between people and between modes in a form of multimodal interthinking. This seems to be a form of creative intersubjectivity, in which affect plays a key role and explicit reasoning is rarely used (Vass et al., 2014). Explicit verbal comment is unnecessary due to the visual presence of the slide as a shared object of attention. The group collectively 'sense' that the positioning of the keyword looked right or are moved to act or speak in response to what they are seeing emerge.

4.3.2 Multimodal Composition Prompting Revision: Changing the Keyword

The keyword on the final slide (Figure 9) is 'pariah' rather than 'anti-Semitism.' This section analyses how the group make this change. I argue that composing the visual slide prompts complex, critical reflection and that the visual emergence of their shared response leads to re-evaluation.

After 'anti-Semitism' is agreed upon, Gemma asks, 'umm……..what would be the name of somebody who has been prejudiced or discriminated against like?' (Extract 4.2, Lines 27-28). Although the others are thinking about different aspects of the slide, they set aside their concerns to collaborate on finding the word she is looking for (Lines 29-35) Gemma echoes Phil's first suggestion, 'outcast,' (Line 29) then starts saying 'victim' before appealing, 'wait, there was a word about that wasn't there?' Repeating Phil's word seems to be a form of trying it out, engaging with and considering his suggestion. She then substitutes a word of her own but breaks off, dissatisfied. She commands them to 'wait,' signalling that it isn't resolved and creating a sense of urgency. She doesn't explain why she is looking for this word, but it seems to spring from dissatisfaction with the options so far. She invites the others to share the decision and appeals to their shared knowledge by directing their attention to a prior lesson or utterance, using the past tense for 'was' and 'wasn't there.' Fran contributes 'outsider,' (Line 30) then Phil asks if it might be 'pariahs' (Line 31). They throw suggestions out for consideration and the flow continues until the 'right' word is recognised. Gemma's exclamation, 'oh' (Line 32) indicates insight or recognition. Matthew, who contributes infrequently and briefly in this exchange, speaks his longest utterance: 'I think it is pariah,' (Line 33) lending weight to the decision and evidencing that he is cognitively very much involved in the interaction despite his lack of verbal contribution.

'Pariah' was another term introduced by the teacher in an earlier lesson. Their use of it evidences critical engagement with their teacher's voice. They aren't simply repeating it, but apply it during their meaning making, connecting the concept to an aspect of Shakespeare's characterisation, his use of language and a photographic representation. Though they don't articulate reasons for their choice, it is arguably discerning as they discriminate between the two words and deliberately choose vocabulary that they know will be valued and recognised by the teacher.

Their deliberation over the keyword grows from the challenge of thinking about a 'relationship.' Asked how Shakespeare presents the relationship between Antonio and Shylock, the students have to consider both characters, their reactions to, feelings about and treatment of the other. They have to empathise with both of them and also step back and consider the two together. The keyword 'anti-Semitism' is proposed just after Gemma commented on things from Antonio's perspective (Lines 5-6). However, her 'initial notes' focus initially on Shylock's response rather than the fact of Antonio's prejudice (Figure 8). Looking again at the image as they add the keyword, she seems to return to recognising Shylock's interesting response (Lines 11-13). Her attention then shifts as she senses the subtle difference of the focus; whether the slide is focusing on Shylock's viewpoint or more on Antonio's. Her next utterance, 'uh we've got to do Shylock Antonio Shylock apparently so,' (Line 20) expresses uncertainty and interrupts Matthew and Phil's discussion about finding a quotation. Interrupting may imply she feels they need to slow down and to make a change. Her last word, 'so,' implies an unstated consequence to what she has said. This causes Phil to wonder whether 'they should be in the second column,' (Line 21) which I am interpreting as meaning the second slide. They then discuss doing it 'from him then him

then him.' (Line 23) and focus on the overall structure of the presentation and order of slides. This ongoing discussion appears to prompt Gemma's reflection on the keyword, leading them to substitute 'pariah' for 'anti-Semitism.'

This complex interthinking results from the group considering the issue of viewpoint at the same time as decisions about keywords and positioning are being made. The positioning of the keyword, quotation and emoji in the space between the characters may reflect this multimodal interthinking about multiple inter-relating issues,. The students are looking at what is between the characters, shifting attention from one to another, and managing not to settle on identifying with only one of them. In the image both characters are perceived as a single entity. This may facilitate the groups' ability to consider the 'relationship' rather than considering the characters separately. Reading the play script involves considering one character after another with each character's dialogue in sequence. As Kress highlights, the mode of writing is governed by a temporal and sequential logic whereas image is governed by spatial logic and simultaneity (Kress, 2003b, p.2). The image then may scaffold consideration of a 'relationship,' in ways which written text cannot, by presenting students with a 'moment' in which both characters' attitudes, feelings and behaviour can be viewed at once.

4.3.3 Multimodal Composition Prompting Evaluation: Adding an Emoji

Selecting and adding an emoji prompts further reflection and development of their shared envisionment. This section demonstrates that, although very little is said, important evaluation occurs which develops a new strand to their response.

Extract 4.3: Small group discussion of emoji multimodal composition

Phil	1. Ok then do we do an emoji or something?...(inaudible)
Meg	2. What emoji or symbol should we use?
Gemma	3. Do like a sad face or something
Meg	4. Or one of those like confused faces like..I dunno how to exp
Gemma	5. I'll let you…erm like..What like one of those ones there?
Meg	6. Ha, they've got the new updates
	(40 seconds of talk not transcribed as students discuss their hair-colour)
Phil	7. I'm looking here to see if there is an emoji that would fit but I don't 8. think there is
Matthew	9. Can I show an emoji er (unclear) you go, er you go…that one…there you 10. go
Fran	11. Look at that
Phil	12. What about that?
Fran	13. Yeah
Phil	14. Or that one?

Fran	15. mm
Matthew	16. Yeah
Phil	17. Cos then it’s like its Antonio’s vision of..
Matthew	18. mm
Phil	19. Yeah?
Gemma	20. Yeah
Fran	21. mmmhmm

The group again make a series of suggestions which are not explicitly debated or rejected. The flow of suggestions continuing conveys that a particular suggestion has not been taken up while a range of emojis are considered (Extract 4.3, Lines 8-12). The criteria for choosing is not made explicit but seems to be understood on some level as every group member contributes. Phil says, ‘I'm looking here to see if there is an emoji that would fit but I don't think there is’ (Line 7). The word 'fit' implies he is evaluating the emojis against some criteria, their sense of what they are saying. The group then have some clear sense of their critical response. This has not been verbally stated but has emerged through the shared construction of the slide. Their selections are being ‘critically,’ though not verbally evaluated against some internal criteria around that shared envisionment.

Phil starts to give an explicit reason for a particular emoji: ‘cos then it’s like its Antonio's vision of…’ (Line 15.) Though his utterance is incomplete, Matthew interrupts with ‘mm,’ (Line 16) suggesting he follows Phil's logic. In light of the emerging slide design, the phrase 'Antonio's vision of' makes adequate sense for Matthew to evaluate it and agree with Phil. Again, despite his comparative lack of contribution to the spoken dialogue, Matthew is participating in the interthinking. The slide, as a shared visual object of reflection, is supporting the group in building their envisionment through multimodal interthinking and enables them to evaluate proposed additions. ‘Antonio’s vision of…,’ touches on their discussion of viewpoint, of prejudice, of the body language as well as perhaps the religious sources of Antonio’s hatred echoed in their keyword and quotation. These three words highlight that their slide composition is informed by multiple aspects of their emerging response to the relationship. Evaluation of additions to the slide can be both quick and rich as they do not need to verbalise everything in order to think deeply together.

4.4 Multimodal Interthinking and Critical Voice during the Presentations

Though the reasoning is implicit as the group compose the slide, Phil’s talk in the presentation shows he is able to explain the choice of the emoji more fully when asked.

Extract 4.4 of whole class presentation of multimodal text

Phil

1. We used the keyword Pariah because it means outcast and we’re
2. saying that Shylock’s the outcast of the situation and the quote ‘you
3. call me misbeliever, cut throat, dog and spit upon my Jewish gabardine’
4. he’s emphasising that he is the outcast of the group and then the emoji
5. is what Antonio’s view of Shylock is

Alison	6. Ah!...Ok, talk us through the emoji and why you picked that for the er 7. for the view
Phil	8. Well, in Antonio's eyes, the Jews are like the devil in a way ..that's why 9. We decided to use that emoji
Alison	10. Interesting. And the picture, did the picture and the way their body 11. language, the positioning or the facial expression, did any of that, did 12. you see that any of that relates to the quote in any way?
Phil	13. It's as if they're trying to see who's more dominant by like getting up in 14. Each other's faces, staring at each other
Alison	15. Mm…and so how does that play out in the Shakespeare text with 16. someone trying to be more dominant? Is that something that they do 17. when they talk to each other?
Phil	18. Um..kind of because it's as if Shylock wants to be friends and Antonios 19. Antonio isn't letting it happen

Initially, Phil says little more about the emoji than he did in the group discussion: 'the emoji is what Antonio's view of Shylock is' (Extract 4.4, Line 4). When asked to elaborate, he says that Jews are like the devil 'in Antonio's eyes' (Lines 6-7). Since Gemma drew attention to the eyes and he placed the word 'Pariah' there, it has not been discussed by the group. However, this action and act of noticing seems to influence his word choice as he tries to verbalise the significance of the emoji. This suggests that the multimodal composition has shaped the way he represents the meaning to himself, and hence the words with which he can express it. The significance of the devil emoji is bound up in the positioning of the keyword 'pariah.' The rich interconnections made through the multimodal composition seem to find verbal expression through metaphor. This illustrates that the multimodal work directly impacts Phil's verbal expression, or critical voice during the presentation. It also underscores the value of presenting the slide to people who were not involved in the composition because it demands that they then have to make explicit their meaning-making processes which could remain implicit within the small group context.

4.5 Teacher's Perspective on Critical Voice Development and Multimodal Response

This section discusses the teacher's changing attitude about the value of the iPad work before and after this lesson. Drawing on data from our reflection and planning meetings, I explore what this might reveal about the constraints and benefits of multimodal response in English Literature teaching.

Prior to this lesson, the teacher spoke positively about the way our work with the iPads made space for 'personal response,' and the way it helped students 'explore the subjectivity of response and how you develop it.' Directly after this lesson, students completed a departmental assessment. We therefore designed the iPad work around the essay topic. On reviewing these assessments, she was very disappointed that despite 'all the work discussing,' the feedback was very negative. She asked to delay further data collection so she could focus on developing their written work and seemed less certain about the value of multimodal response.

She reflected that the approach might better suit Year 11 students with more developed writing, as 'the gains are so small for inexperienced writers.' When I started to discuss the multimodal texts to try to reflect on the critical response evidenced within them, she stated clearly that they were not of interest and that 'I don't deal in the visual.' She understood my research interest, my interest in the 'process,' as she described it, but said she was interested in the 'product.' She expressed concern that they 'just repeated what I told them.' I infer from this that she had anticipated original or novel content in their essays that didn't materialise.

Her responses suggest that, though personal response is part of the critical voice development she seeks to nurture, she is guided by an internalised hierarchy of priorities, developed through years of practice in the classroom to direct her efforts. Apart from the general skill of essay writing, her comments reveal other more precise concerns which seem to take greater precedence than 'personal response.'

She identified that discussion in English is normally focussed on 'text, words and analytical methods.' The focus on images concerned her. 'Normally, she said,' they would discuss a quote or a passage and go into depth on that.' I infer from this that close analytical attention to language was a priority and seemed lacking in the work. Previously she suggested doing more to 'encourage them to use judgements and justifications and be more explicit about that.' Explicit reasoning is therefore another of her priorities for the class' critical voice development. Sections 4.6 to 4.6.3 analyse selected data for evidence of student engagement with these particular disciplinary conventions. As these are the teacher's implied priorities for develop critical voices, attention to them may help clarify affordances and constraints of the approach.

4.6 Engaging with Disciplinary Skills Through Multimodal Response

This section explores students' engagement with disciplinary conventions and knowledge during the multimodal work. As the task was designed to engage students in the kind of exploration of characterisation typically undertaken in English Literature lesson, the work's disciplinary relevance was designed-in to an extent. However, given the teacher's concerns about the skills of verbal reasoning, analytical thinking and language analysis, the following three sections explore these areas in particular. I reframe consideration of these disciplinary conventions, finding instances where students appear to draw on disciplinary-relevant skills

in other modalities. It could be argued that this is not consideration of 'conventions' as they are materially different occurrences. However, conventions evolve over time. Instances of creativity and action taken by the students as they try to produce a new form of text in a disciplinary setting which, until now, has been inducting them into specific ways of thinking and interacting, may highlight valuable connections and points of synthesis.

4.6.1 Verbal Reasoning

The teacher was keen to encourage students to be more 'explicit' in articulating the reasons for their choices. Their small group talk was largely elliptical (Extracts 4.1 – 4.3) however. The presentation phase showed that students could verbally explain their design decisions and how these related to their interpretation. This section explores how Phil and Gemma both draw on the interthinking that has taken place to verbalise some of the meanings they built together, across different modes, synthesising them into fairly coherent speech.

Phil explains the selection of the keyword (Extract 4.4, Line 1); how the quote relates to it (Lines 2-3) and the meaning the emoji held for them (Line 4). Questions from me and the teacher scaffold his ability to develop this reasoning. He is able to give more in-depth explanation of the emoji's significance when asked, (Lines 6-7) alluding to the historical context. His use of 'because' (Lines 1 & 8), 'that's why we decided to use,' (Lines 6-7) and 'it's as if,' (Lines 11 & 16) signal reasoned explanation.

Extract 4.5 of whole class presentation of multimodal text

Gemma	1.	So, this one's we said anti-Semitism so obviously it's the hatred against
	2.	The Jews and then we can erm see in the picture that he's like poking
	3.	him with a stick which is like quite disrespectful and it shows that he's
	4.	kind of got some sort of dominance I suppose like he feels that he has
	5.	the right to do that, he doesn't feel like he should have regret for it, he
	6.	just does it. And we said 'I'm like to call thee so again, to spit on thee
	7.	again, to spurn thee' so he doesn't have any regrets for what he did or
	8.	what he said so he doesn't have much empathy towards Shylock and
	9.	his position. And we said like, we chose the emoji because it probably
	10.	reflects the anger of Shylock and the way that he's been treated but he
	11.	just accepts it all, and the anger of Antonio towards Shylock because
	12.	perhaps he's been taught this for most of his life and his anti-Semitism
	13.	he can't exactly help but he's still quite judgemental and not very
	14.	kind
Linda	15.	Some lovely words there…lovely words there. Does the fact that he's
	16.	Wearing a top hat, did that make you think of anything specifically?

The teacher's praise of Gemma's contribution (Extract 4.5, Line 14) suggests she discerns important critical response, particularly, explicit reasoning. She comments on her 'lovely words.' Compared to Phil, who was not praised, Gemma speaks for longer and does not need teacher questioning to prompt her to make her reasoning explicit. She refers to details of the image, unpicks its significance without prompting (Lines 2-4.) She elaborates on what the quotation reveals about Antonio's attitude to the Shylock (Lines 6-7) and articulates alternative or additional meanings when discussing the emoji (Lines 8-10). It reflects

Shylock's anger and Antonio's anger towards Shylock. She empathises with both characters, considering things from both point of view (Lines 7-13). Although the 'words' are praised, the vocabulary is not obviously more complex than Phil's. I infer that the conceptual and cognitive work underpinning those words is what impressed Linda. Making the multimodal slides has engaged Gemma in complex reasoning which she is able to verbalise. She explains implied meanings and connotations, infers meaning about motivations and attitudes, views situations from more than one viewpoint and draws on historical context to give an informed, personal evaluation. This shows the potential for multimodal text making to support students in explicit verbal reasoning when presenting their work.

4.6.2 Evidencing

Citing supporting textual evidence is a central skill in literary analysis which can be done with varying levels of sophistication. Although students may instinctively draw on textual evidence as they interpret, to be deemed to have a 'critical voice', they must learn to become increasingly explicit about acknowledging the evidence. Development also includes becoming increasingly discriminating when selecting evidence; communicating its relevance increasingly effectively; becoming consistent in using evidence when making claims and synthesising multiple pieces of evidence into more nuanced or robust interpretation.

Gemma engages with evidence when she draws attention to the right-hand figure's eyes and tries to explain their relevance (Extract 4.1, Lines 26-28). The group's positioning of 'pariah' on the slide itself functions as a kind of evidencing for the viewer, suggesting how they arrived at their interpretation by drawing attention to that area. They demonstrate at least an engagement with the convention of evidencing during multimodal composition.

Group B's slide (Figure 10) shows a more obvious, deliberate effort to evidence. Placing a red circle around the face and an arrow pointing from the word 'DISGUST!?' to the circle draws visual attention to the facial expression and hand gesture as key features of the image for their interpretation. They seem to have internalised disciplinary expectations to evidence interpretations and draw on it when working in the visual mode. They add extra features to the slide to frame their evidence and encourage the audience to notice it. By drawing on conventions gleaned from their experience of other types of text, they perform the expected evidencing function. Drawing on these other textual experiences may be potentiated by the multimodal nature of the work.

Group A also draw on wider knowledge base about the convention of evidencing in their use of page and line referencing in their slide (Figure 9). This convention is not taught in English lessons at this school. Evidencing is a transdisciplinary convention but one for which different disciplines have their own presentational expectations. Nevertheless, the students evidencing work here suggests that multimodal response lets them draw on a wide range of textual experiences to meet the demands of the task and their sense of the disciplinary requirements.

Figure 10: Group D's Second Multimodal Slide:: How Does Shakespeare Present the Relationship Between Antonio and Shylock?

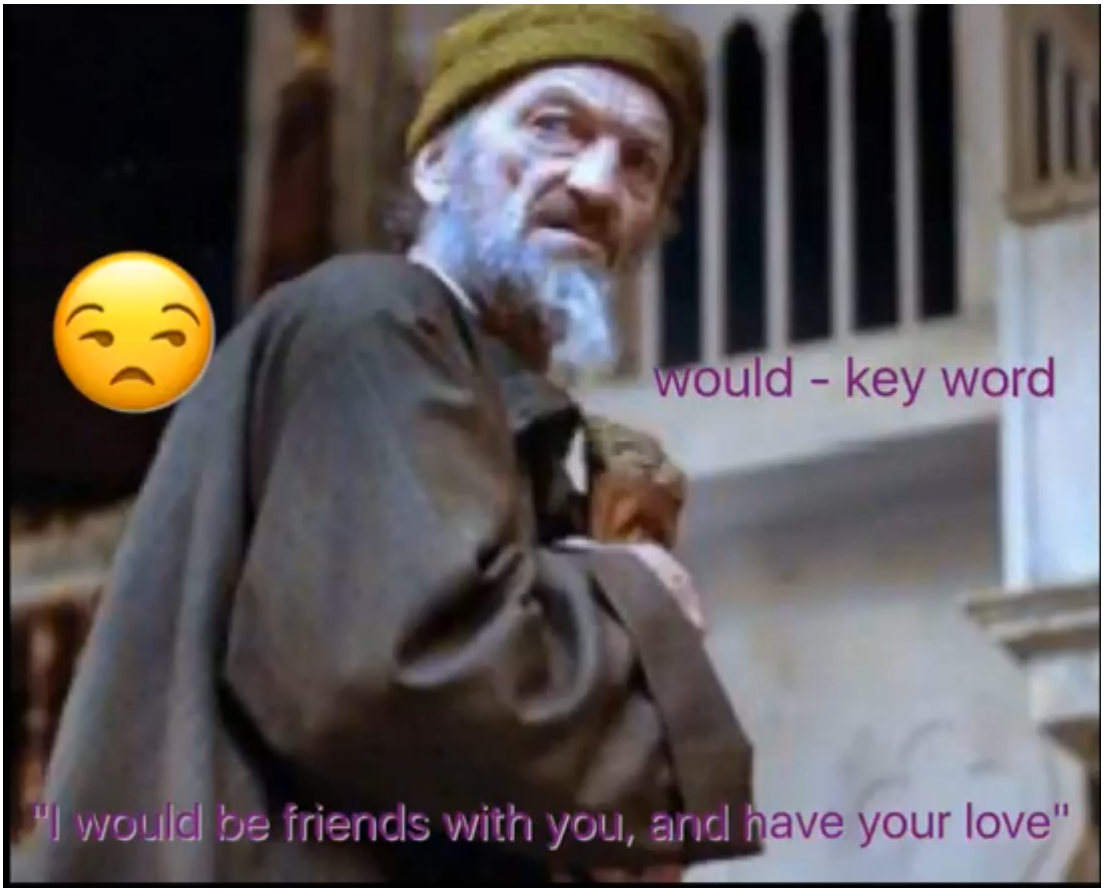


Figure 11: Group D's Third Multimodal Slide: How Does Shakespeare Present the Relationship Between Antonio and Shylock?

4.6.3 Close Language Analysis

Group B's third slide (Figure 9) shows some close attention to language. In close language analysis, rather than just quoting a phrase, you need to explore how and why the phrase has the impact it does. It represents a refined ability to evidence and metacognitive awareness of how language choices are impacting your response. In this slide, the purple text 'would-key word,' they pinpoint the specific word from the longer quotation that is important to their interpretation. Instead of using the key word on the slide to define as aspect of the character's relations, they use it to identify the critical word in the quotation. The fact that they label it as such suggests they are aware this is a different approach and the viewer may not appreciate the significance and function of the word without the label. Shylock uses the modal verb, 'would' when he says, 'I would be friends with you and have your love.' It opens up a provocative possibility for Antonio and the audience, momentarily reframing the enmity between them as a product of choice and, therefore, potentially surmountable. It acknowledges another way of treating each other, outside the restrictions of the contemporary anti-Semitism. Highlighting this word represents astute, discriminating critical response which could not have easily been conveyed by producing the slide as stipulated.

This underscore the complexity of disciplinary expectations around evidencing and analysis. Simply drawing on textual evidence when interpreting is not enough. One must also integrate and clearly frame that evidence for the audience. To be deemed 'critical,' the evidence needs to be explained and its significance explored. Group B find a way to visually zoom into more detail on the language and frame elements of the slide as 'evidence' for the viewer.

Figure 12: Group A's Second Multimodal Slide: How Does Shakespeare Present the Relationship Between Antonio and Shylock?

Extract 4.6 of small group discussion of language during multimodal composition

Gemma	1.	I am independent Phil, I am ..right ok…so quote...antisemitism…by
	2.	Antonio…I guess...he uses like the list of three doesn't he when he's like
Matthew	3.	Oh yeah on the…..mm….mm
Gemma	4.	I am like to call thee so again, spit on thee again and spurn thee too
Matthew	5.	Yeah
Gemma	6.	I don't mind
Phil	7.	Yeah, do that one
Gemma	8.	Sure?
Phil	9.	Yeah, it makes sense

Group talk around Group A's second slide (Extract 4.6) shows that language analysis informs their selection of evidence. Having selected the keyword and an image, the group search for a supporting quotation. Gemma says 'so, quote…antisemitism…by Antonio…I guess..he uses like the list of three doesn't he when he's like I am like to call thee so again, spit on thee again and spurn thee too' (Lines 1,22 & 4). She draws their attention to the sentence structure, listing three ideas to be persuasive. This implies her understanding that it is important to consider language, grammar and structure when evaluating a quotation's suitability as evidence. She makes this explicit to convince and justify her suggestion to her peers.

Both groups spontaneously engage closely with the language at points. Though there is some truth in the teacher's concern that the focus on pictures means 'they don't talk about the text so much,' - there are other things for the students to attend to here – the work arguably has value for supporting critical voice development. The data suggests that multimodal response may benefit students by offering the opportunity to apply their understandings of disciplinary concepts in a new context. In this task, the images bring literary analysis a little closer to the kind of multimodal interpretation required in Drama. The images require the students to consider the lines 'in action,' re-introducing some of the lost embodied and material modes of communication that an audience would experience. This complicates the analytical work, but it is arguably an enriching complication. They have to seek both visual and verbal evidence for their interpretations. For a teacher focusing tightly on language analysis skills, this might be seen as a distraction. However, it gives them a wider range of modes to draw on in making sense of the play and allows them to experience the play in a way which a little closer to the way a playwright intended. The work does not engage students in developing discrete skills or individual strands of analysis, such as practising deep analysis of a passage of written text. It requires them to weave together different strands involved in interpretation. This kind of synthesis is necessary to develop more complex analytical capabilities.

4.7 How the Visual Slide Influences Verbal Interaction

During the presentations, the group's multimodal slide was projected to the whiteboard as they stood at the front of the classroom to talk about their response. Unlike typical classroom discourse, where there is only the students' speech and bodies to consider, the students' critical voices were also being conveyed through the projected slide. Understanding the students' interpretations and their critical voice development here, requires consideration of the interplay between the spoken presentation and the slide. This section explores the reading path we took through the slide (Figure 13) during the interaction, to explore the role of visual slide in critical voice development.

Phil comments on the keyword, the quotation and then the emoji in his first turn (Extract 4.4, Lines 1-4) (Figure 13, turn 1) He does not mention the image although it is the largest element on the slide around which everything else hangs and onto which the other elements were added. He prioritises the slide's linguistic elements and doesn't comment on the image until prompted. This suggest he may have internalised disciplinary conventions and draw on them to know what to talk about during this new format of activity. Perhaps he finds it more difficult to voice critical response to the image than he does to the verbal elements, or assumes it is not of relevance in this context. He may consider the image self-explanatory and not needing explanation. Once asked, he can competently pinpoint an important aspect of the image, articulate what he feels it signifies and relate it to their interpretation (Extract 4.4, Lines 11-12)

The visual presence of the slide influences my response to the presentation and the questions I ask. I first ask about the emoji, (Extract 4.4, Line 5) (Figure 13, Turn 2) motivated by a sense that he has not fully explained how this emoji represents 'Antonio's view of Shylock.' The visual mode helps me notice a significance which is not explored verbally. The question prompts him to make explicit the connection between the symbol of a devil and his contextual knowledge of attitudes towards Jewish people in Venice at that time. (Extract 4.4, Line 6-7) (Figure 13, Turn 1b). The emoji enabled them to suggest insight into affective and contextual aspects of the relationship and gave me a clue that probing this might support Phil in developing his critical response more fully by being more explicit.

My second question focuses on the image (Extract 4.4, Line 8-10) (Figure 13, Turn 3). The slide, as an object of shared attention, allows me to discern a possible connection which, from his talk, I am not sure if Phil has made. The quotation conveys defiance in the face of religious hatred. This is mirrored in the body language. As they selected the image, I assume it holds a relevance which he is not articulating. Pedagogically then, the slide helps me construct questions grounded in his emerging response which direct him to practice the skill of explaining how connotations are generated.

Phil does not unpick Shakespeare's language and neither I nor the teacher ask him to do so. In a typical classroom exchange, I would anticipate a question encouraging close language analysis or attention to linguistic devices. My experience of this interaction was how complex it was due to the sheer wealth of things to attend to and the difficulty of deciding quickly what to discuss. Both the teacher and I found this challenging and a bit stressful. The multimodal response was rich but increased the scope of what could be explored. We both worried about this phase of the lesson and how to get the most out of it, specifically worrying about knowing what to ask about. Pedagogically, we don't have to rely on memory alone during the discussion, as we would in a purely verbal exchange. The students visually

voiced ideas are considered alongside their verbally voiced responses. This demands different things from the teacher as they have to draw on their own visual interpretations in order to formulate questions.

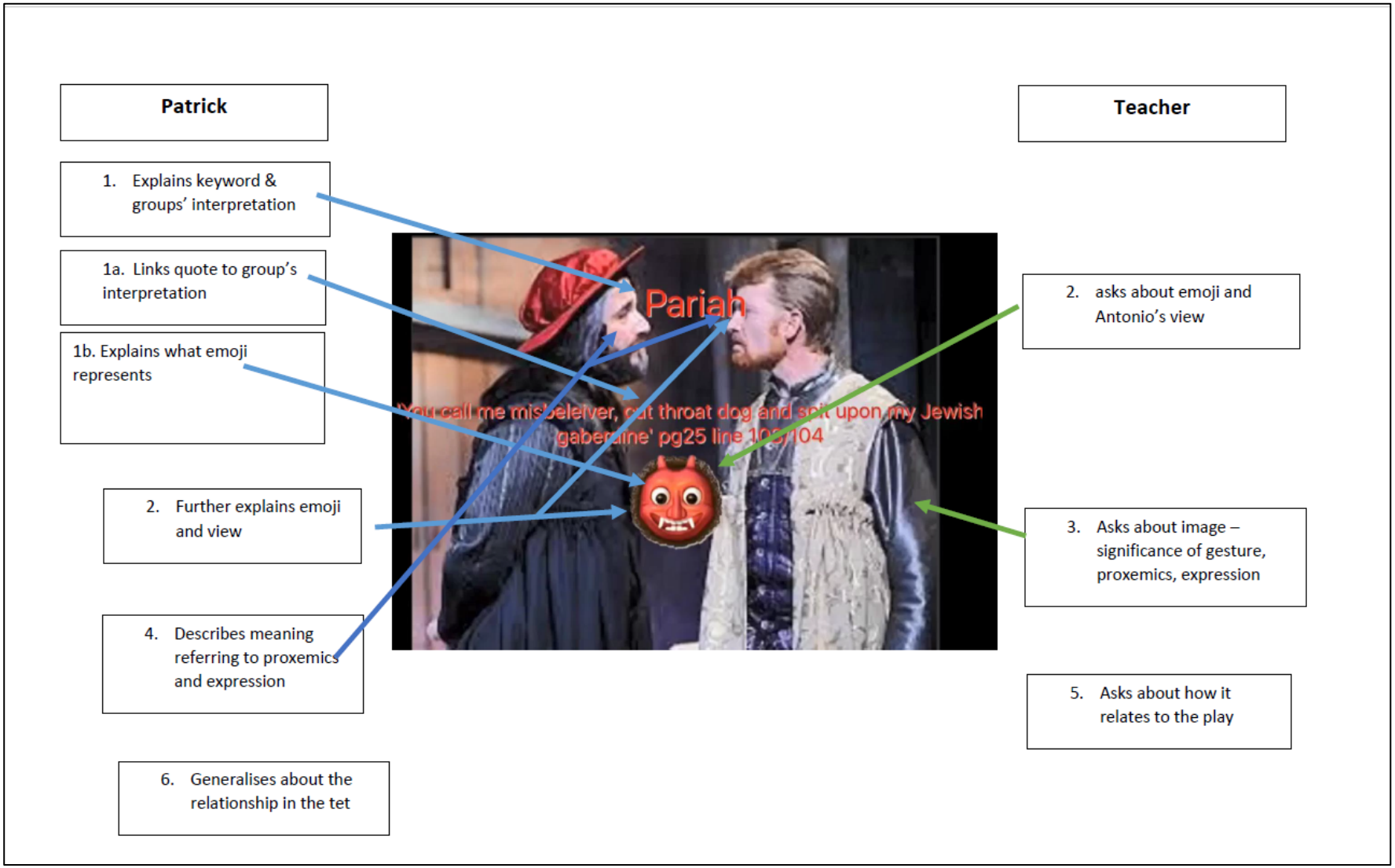


Figure 13: Reading Path of Group A's First Multimodal Slide During Whole Class Presentation

4.8 Visual and Embodied Modes in Supporting Emerging Verbal Contribution

Extract 4.7 Speech, gaze and gesture during whole class presentation

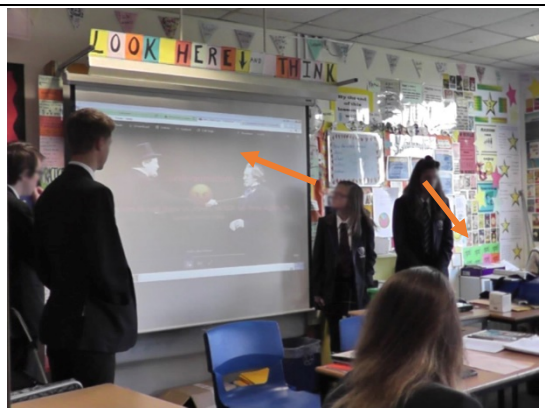
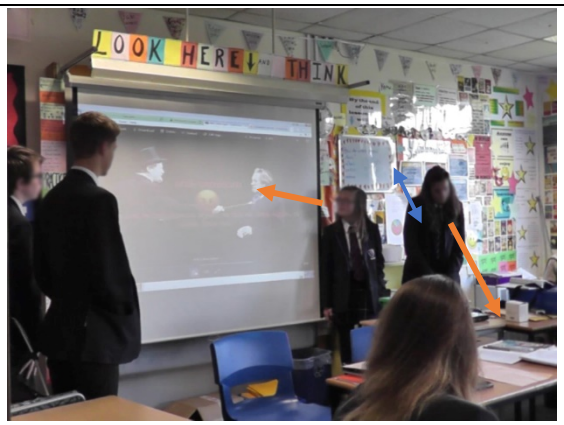
	Time	Still Frame from Video	Audio
1	15.29		Gemma: So, this one's we said anti-Semitism
2	15.31		
3	15.32		Gemma: so obviously it's the hatred against the Jews

4	15.35		Gemma: and then we can erm see in the picture
5	15.38		Gemma: That er
6	15.39		Gemma: he's like poking him with a stick
7	15.42		Gemma: which is like quite disrespectful and it shows that he's kind of got some sort of dominance I suppose

8	15.50		Gemma: like he feels that he has the right to do that,
9			Gemma: he doesn't feel like he should have regret for it,
10	15.53		Gemma: he just does it. And we said 'I'm like to call thee so again, to spit on thee again, to spurn thee'
11	15.59		Gemma: so, he doesn't have any regrets for what he did or what he said so he doesn't have much empathy towards Shylock and his position.

12	16.06		Gemma: And we said like, we chose the emoji because it probably reflects the anger of Shylock
13	16.13		Gemma: and the way that he's been treated but he just
14	16.14		Gemma: accepts it all and
15	16.16		Gemma: the anger of Antonio towards Shylock because perhaps been

16	16.19		Gemma: taught this for most of his life and his antisemitism he can't
17	16.23		Gemma: necessarily help but he's still quite judgemental and not very kind
18			Teacher: mmm some lovely words there
19			Teacher: lovely words there. Does the fact that he's wearing a top hat

20	16.31		Teacher: did that make you think of anything specifically
21	16.33		
22			(Gemma Shrugs)
23			(Gemma looks to floor)

24			Fran: Like he's…like he thinks he can rule everybody

Analysis of Gemma's gaze gives some insight into how the visual slide supports her in spoken contribution. She looks at the projection saying, 'so this one's we said anti-Semitism' (Extract 4.7, Frame 1). Then she looks away and down to her feet (Frame 2) before elaborating, 'so obviously it's the hatred against the Jews' (Frame 3). Gaze shifts are accompanied by verbal use of the conjunction 'so.' Her first utterance anchors herself and the audience on a feature of the slide, the keyword. Rather than continuing to look at the slide while she elaborates and shows her understanding of the term, her gaze lowers to the floor in front of her. This pattern continues throughout the presentation. She looks again at the screen (Frame 5) and says, 'and then we can erm see in the picture.' The conjunction 'and' helps her verbally add more while her gaze redirection suggest she is taking in more visual detail. Again, she lowers her gaze as she elaborates. (Frames 6-8) Gaze shift and a verbal conjunction mark shifts of focus and attention, from actively looking at the projection to maybe decide what to comment on next, to unpicking the significance of that detail. When she adds 'interpretation' or elaborates on what is visible on screen, she looks away and down.

The notions of modal density and intensity help connect the level of attention or awareness that individuals place on particular modes with the action they are performing (Norris 2004, p.98). While presenting, Gemma uses multiple modes to perform a complex interaction, shifting her attention between different modes. In her analysis, Norris identifies 'semantic pragmatic means,' small gestures which speakers often use to structure their attention and help them shift focus. Gemma's shift in head movement to redirect her gaze seems to function in this way, helping her shift between the visual and verbal modes.

The multimodal slide fuels her talk. She does not have to rely on memory but can look again to re-orient herself and recall ideas. Unlike written PowerPoint slides though, the stimulus requires reshaping and engages her in transduction to express the ideas verbally. Perhaps this is cognitively demanding, so looking away from the rich visual meanings may help her to concentrate on finding the words. The slide both scaffolds her spoken contribution and demands further reflection and cognitive work. Critical voice development continues as she presents because she now has to verbalise connections and intentions which were previously implicit, reshape it for an audience and decide which things to talk about in which order. Looking again (Frame 9) helps her find new, subtly different ideas to add to further develop her response. This is similar to her extended visual attention during small group

work, where repeated looking helped her eventually verbalise an insight into the characters' relationship.

Gemma's hands remain largely still. When she talks about Antonio's represented gesture with the stick, (Frames 6-7) she seems to re-enact it. She makes pronounced, repetitive hand movements. With both hands at waist height, her right hand closes then moves back and forth, before being raised up in front of her and moved back and forth in a more exaggerated manner. She hesitates verbally, (Frame 6) then says, 'he's like poking him with a stick.'

Her movement brings to life the frozen action in the performance still, adding imagined thrusting movements. She then talks at some length about the implications of this (Frames 8 -11). The class can see the represented action on the slide, but Gemma still enacts it, suggesting it may have a cognitive as well as illustrative function. Perhaps enacting the gesture helps her connect with the feelings, sensations and attitudes implied by this action. Her subsequent utterances demonstrate a complex range of thought processes. She adds subjective evaluation of the poke: 'quite disrespectful.' She reflects on the power dynamics revealed: 'he's got some sort of dominance.' She engages empathetically with Antonio's point-of-view: 'he feels that he has the right to do that' and 'he doesn't feel like he should have regret for it.' She seems to be *feeling* the meaning in order to enrich *seeing* it, so that she can speak about it.

Leon from Group D also engages in pronounced gesturing (Extract 4.9) which mirrors that of a figure in their image. As he talks (Extract 4.8) about their slide, (Figure 14) he initially seems to see their slide as self-explanatory (Extract 4.8, Lines 1-5). He says the picture 'basically shows' and talks about what 'Shylock's saying.' Here, he does not analyse their slide's meaning and how this is made but reiterates what he feels is happening. When asked about the body language of the figures, Leon's hand gestures become momentarily intensive (Extract 4.9) This question triggers him to start to reflect on how he has made this interpretation.

Extract 4.8 of Group B's whole class presentation of multimodal text (speech only)

Leon	1.	Uh..so we picked this picture first because erm it basically shows in the
	2.	picture that er Antonio's asking Shylock to lend him some money but er
	3.	Shylocks saying well why if you spit on me why have you called me a dog
	4.	and you really think that I'm going to give you money after what you've
	5.	done to me. And there's the quote…you can't see it...it's under the..
Alison	6.	You come to me and say Shylock lend me money
Leon	7.	Yeah…so we think that links with the picture and the keyword…and so
	8.	yeah…that was the first slide
Linda	9.	Did you put the hat on?
Barnaby	10.	Yes
Alison	11.	Can you talk to us about why
Barnaby	12.	Why? Because er Jewish people used to wear red caps on their head so
	13.	we just thought we'd add that little effect, make it even better you see

Alison 14. And what was it about the way the characters were standing in relation
15. to each other or their bodies or?

Extract 4.9 Speech and gesture during Group B's whole class presentation

	Time	Still Frame from Video	Audio
1	08.16		**Leon**: I think the way that Shylock's
2	8.17		holding his hand out
3	8.18		Its
4	8.19		Not as in

5	8.20		like
6	8.21		like a handshake or anything like that, he's kind of saying
7	8.23		like why, why are you kind of, in that kind of way not I don't

8	8.25		
9	8.25		I don’t want anything
10	8.26		

11	8.27		he's saying to you w why are you asking me this
12	8.29		after what you've done to me **Alison**: Ah
13	8.30		so yeah **Alison** with the open hand towards him

Leon uses his hands to re-enact the gesture in the image behind him, left arm extended in front of him, palm upwards (Frame 2). He starts to speak but falters (Frame 3). Bringing his right hand in front of him, he says 'not as in, like, like a handshake or anything like that' as he brings his left hand underneath almost to meet it, as if bringing two hands together in greeting (Frame 5). He moves his hand back and forth as if gesturing towards somebody in front of him, almost like he is presenting his hand (Frame 7). The actions seem to help him perhaps locate and verbally express what he has inferred from Shylock's gesture. He reflects on other connotations of an extended hand, taking time to dismiss these before clarifying further. He then brings his right hand up to the side of his body, palm open and upturned

(Frame 9) and makes three small arcs with it as he says, 'he's kind of saying like why, why are you kind of, in that kind of way.' His repeated hand gestures are accompanied by false starts, self-repairs and hesitations (Frames 3-13) suggesting transduction. He tries and struggles to verbally express an embodied meaning which is usually interpreted visually and without language in day-to-day life.

He finally resorts to paraphrasing Shylock's sentiments: 'he's saying to you w why are you asking me this.' His use of the pronoun 'you' suggests Leon is identifying powerfully with Shylock, speaking as if addressing Antonio. The visual and embodied modes seem to support and trigger empathic identification with character's emotions and attitudes. Articulating these seems to be challenging but perhaps helps support development in metacognitive and analytical awareness. His perseverance suggest he is experiencing an insight which he feels it is important to convey.

Figure 14: Group D's First Multimodal Slide: How Does Shakespeare Present the Relationship Between Shylock and Antonio

Their slide (Figure 14) also implies a high degree of identification with Shylock. Their keyword is a modern paraphrase of Shylock's line: 'you come to me, and say, Shylock, lend me money.' The combination of the word, the punctuation and capitalisation convey incredulity and outrage. The punctuation and capitalisation intensify the emotion. The exclamation mark strengthening it and the question mark conveying a sense of disbelief. Just as Leon struggles to step out of the envisionment into an objective evaluation in the presentation, so the slide suggests a response which is an identification with Shylock's feelings in the face of Antonio's request.

4.9 Summary

4.9.1 How Does Multimodal Response Affect Students' Engagement With Other Voices And Viewpoints?

The multimodal slide supports student engagement with other voices and viewpoints. The images themselves act as additional voices, providing alternative interpretations and representations for the students to engage with and consider. The slide acts as a shared object of visual attention, facilitating joint construction of an interpretation. During group work, it allows the group to contribute ideas which might be difficult to verbalise but are easy to show or see. This facilitates interthinking and helps them quickly consider and evaluate a wide range of possibilities without the need to be verbally explicit. In presentations it can support the teacher's ability to perceive unexplored aspects of the students' response in order to ask questions designed to further develop students' critical response.

4.9.2 How Does Multimodal Response Affect Reflection?

As they make the slide, the students reflect on the slide components in light of their ideas about the text. The visual aspect of the work enables them to reflect quickly and triggers some intense reflection evidenced by prolonged, repeated looking. This results in metacognitive work where students start to analyse how the image provoked these ideas. Making and presenting the multimodal side prompt reflection by necessitating transduction. Visual or embodied meanings may need to be expressed verbally, or vice versa. Work with performance stills provoked intense reflection about embodied meanings, triggering analytical effort as students tried to verbalise tacit meanings made through body language and non-verbal means. Traces of this reflection and cognitive effort are noticeable in non-fluency of the talk, uses of metaphor and intensive gesturing.

4.9.3 How Does Multimodal Response Affect Students' Appropriation Of Disciplinary Conventions?

While making and sharing multimodal responses students still draw on their understanding of disciplinary conventions and on the teacher's discourse. When selecting a keyword, students tried to use vocabulary introduced by the teacher. There is evidence of students drawing on skills of close language analysis, consideration of historical context and evidencing. The presentation requires them to make explicit thinking which was largely implicit in group work. This enables them to undertake, or be prompted to undertake, the kinds of verbal reasoning valued in English literature study.

4.9.4 Are Particular Aspects Of Critical Response Afforded Or Constrained By Different Modes?

The making and sharing of the slides have different affordances for critical voice development. When making the slides, students did not make their thinking explicit. This can be considered a constraint in terms of nurturing verbal reasoning. However, this phase enabled students to quickly enter a shared reflective space. The visual mode anchors their emerging envisionments enabling quick sharing of perspectives and supporting increased awareness of their own response as it endures for scrutiny and can be revisited. During presentation, the visual slide was not self-explanatory, necessitating verbal reasoning. The visual and embodied modes support an engagement with drama, encouraging consideration of a wider range of ways in which playwrights make meaning.

Chapter 5: 'You're Making Me A Meme Boys.'

5.1 Introduction

This chapter presents findings from the second data collection episode to explore the process of critical voice development during the students' multimodal work. I argue that critical voice development is powerfully impacted by the kind of bodily engagement required as they photograph themselves, albeit not in a straightforwardly positive or negative way. Bringing issues of identity and identification to the fore, the work complicates engagement and participation and decentres traditional disciplinary concerns. Digitally capturing images of themselves seems to lead the students to draw on their informal discourses and bring a more performative tone to the presentations. This appears to lead to increased agency and peer-to-peer interaction during the presentations. The chapter title is taken from the students' discussion to exemplify this reflexive interaction which draws on their own informal discourse and underscores the personal impact of the work. The findings in this chapter relate primarily to RQ 1 (See Section 2.8) while also illuminating RQ3. The interconnections between the themes is discussed in Chapter 8.

The lesson focused on Dickens use of the interaction between Scrooge and Marley in Stave 1 of *A Christmas Carol.* Groups used the iPad to take their own photographs and use these in a multimodal slide along with an emoji, keyword, quotation and any other features they felt might help communicate their ideas. Taking their own photographs was meant to give students greater expressive freedom through access to a broader range of representational resources. An image bank was available on the camera roll in case students struggled with this aspect of the work. (See Appendix N for lesson plan and Appendix O for teaching resource)

5.2 Self-Consciousness and Avoiding Being Photographed

Both groups whose discussions were recorded try to avoid being photographed.

Extract 5.1 of small group discussion of image during multimodal composition

Phil	1.	Right
Gemma	2.	Right well bagsy I'm taking the picture so I'm not in it
Fran	3.	Yeah I don't want to be in the photo
Phil	4.	OK…..so I guess it's me and Matthew
Matthew	5.	Alright then
Gemma	6.	Yeah
Phil	7.	Show Me
Phil	8.	What er…oh!..yay
Gemma	9.	Or we could do like little finger puppets….so you don't have to
	10.	be in it

Phil	11. Right so
Matthew	12. Oh yeah!
Phil	13. What will we do? Finger puppets?
Matthew	14. I wanna do finger puppets
Fran	15. Yeah
Gemma	16. Yeah if you don't want to have your face in it
Matthew	17. How are we going to do finger puppets?
Phil	18. That's actually a good idea…I like that idea
Fran	19. Are you going to draw on your finger?
Phil	20. Like you've just done
Matthew	21. I've ju, I I've already got an image on my hand

Both girls quickly opt out of being photographed (Extract 5.1, lines 2-3.) Gemma's chooses the role of photographer, using 'bagsy.' This word articulates a speaker's self-motivated claim to secure a privilege for themselves by speaking up first. It reveals an assertiveness and lack of consultation that is strikingly different to the previous episode where the group avoided unilateral decisions and asked each other's opinions before decisions were made. This suggests the stakes are so high for Gemma that she will risk upsetting her peers.

Phil's acceptance, (Line 4) 'Ok…so I guess it's me and Matthew,' implies reluctance. The momentary silence after 'OK,' suggests Phil is considering his position, processing this somewhat unexpected development. He hedges his acceptance with 'I guess,' making it less definite or enthusiastic. Photographing each other introduces tension into the multimodal composition and makes participation more problematic.

Figure 15: Group F's Multimodal Slide, Lesson 2

Figure 16: Group D's Multimodal Slide, Lesson 2

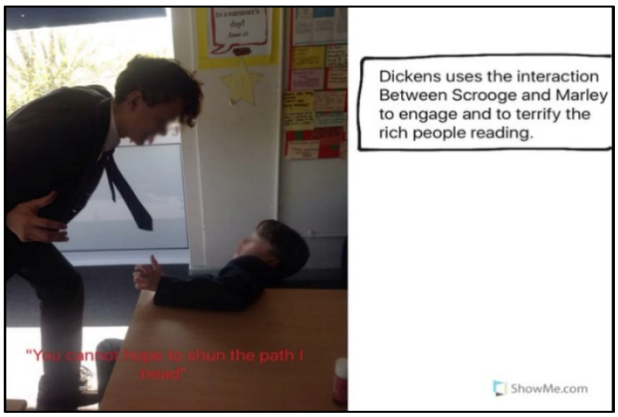


Figure 17: Group E's Multimodal Slide, Lesson 2

Figure 18: Group G's Multimodal Slide, Lesson 2

Figure 19: Group B's Multimodal Text, Lesson 2

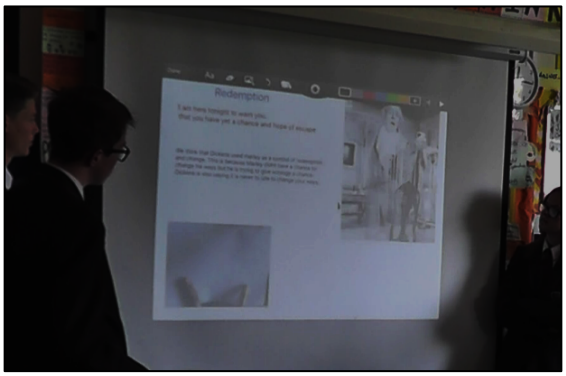


Figure 20: Screenshot of Group A Presenting Their Multimodal Slide, Lesson 2

Gemma suggests making finger puppets, (Line 9) perhaps picking up on the boys' reluctance. She adds 'so you don't have to be in it,' (Line 10) and later reiterates, 'if you don't want to have your face in it' (Line 16). This latter statement suggests that being recognisable in the photo is the key problem and that Gemma is exploring ways to make being in the photo more acceptable for the boys. Her suggestion offers a way to 'de-personalise' the photograph by using a more impersonal part of the body - fingers rather than faces.

They don't articulate why they are reluctant to appear but avoiding being recognisable suggests it is probably self-consciousness. Photographing themselves means they have to use their bodies as semiotic resources. Normally, their responses to literature would be voiced in words. The pedagogical motivation was to enhance their scope to voice ideas by enabling them to use other representational resources. However, it seems to be experienced as an imposition. Using finger puppets does not seem to be about choosing the most apt resources to convey ideas about *A Christmas Carol* but seems driven by affective considerations, which take precedence. This foregrounds consideration of the 'self' and complicates their efforts to construct a shared response. With no experience of using their body in this way within this community, they resist or minimise this visible personalisation of their work. Their efforts to find a way to comply with the demand in a way which is acceptable to them arguably evidences agency, and hence a form of criticality, as the body becomes part of the disciplinary domain in a way it has not previously.

Group B (Extract 5.2) also look for ways to avoid featuring in their picture. They consider photographing a drawing (Lines 3, 17-23). Noticing that they haven't started, the teacher directs them to photograph (Lines 30, 37-38) and suggests they imitate an image they liked from the camera roll Lines 8-10). John A seems to agree with her (Line 11), but then suggests the group draw a clip art photo,' (Line 13) implying he would rather not. They continue to explore the idea of drawing until the teacher (Linda) insists that they photograph themselves. Their continued resistance to the teacher's suggestions implies a fairly strong aversion to this.

Extract 5.2 of small group discussion of image during multimodal composition

Linda	1. Remember you've got to take a picture so ..it's not a picture as 2. in picture from there, you've got to take a photo …of some
John A	3. Right so we can just use my ghost then
Peter	4. Use your ghost
John B	5. Your ghost as in
Linda	6. No, it's got to be ..that can be in addition, but it's got to be a 7. picture representing the relationship ….so a photo so if you 8. what you could do is if you wanted but don't take my word for 9. it if you wanted to take a picture like that one of you be Scrooge 10. one of you be Marley
John A	11. Ok
Voice	12. Mm
John A	13. We could draw a clip art photo …. stick (inaudible)

All 14. (laughing)

John B 15. Somebody could draw draw draw the um basically that picture
16. and then

John A 17. Yeah draw the er (unclear) with stick men

John B 18. Who's the best who's the best artist?

John A 19. Fine…. fine…I'll draw it then

John B 20. Well no draw it in your book and then take cos you still got to
21. take a picture

John A 22. Right here we go

John B 23. You can't just draw it on the thing

John A 24. So, do black …so he's in bed …..there's a ghost he's flying
25. because he's a ghost

Linda 26. Miss has it got to be a photo because I think these boys are
27. getting a bit stuck

Peter 28. Why's he smiling?

John B 29. Yeah just

Linda 30. It's got to be a photo

Peter 31. That's horrible

Alison 32. It isn't critical but it's what its ideal just cos if I asked you to do
33. a photo it just means you sort of have to physically act it out
34. how you imagine it

Linda 35. Yeah so they will do it

Alison 36. Yeah ok

Linda 37. So, you've got to do a photo so one of you go and lie down and
38. be whatever and one of you (unclear)

John A 39. Shut up

John B 40. Yeah but somebody's still got to be Marley …I'll be the person
41. lying on the floor then

John A 42. No no I'm not doing it

John B 43. Somebody have some like sheets you can bury me

Adam 44. All you have to do is lie lie on the table

Peter 45. We'll blur out your face we'll scribble out your face

Adam 46. Yeah all you have to do is all you have to do …you can lie down

47. lie down on the table

John B 48. Yeah we make him blur him out like a hologram

John A 49. Billet can lie down on the table

John B 50. Can I not lie on the floor instead?

Adam 51. Oh…its just

John B 52. The tables not very good bed

Linda 53. Well do it from there

Adam 54. Yeah do it

John A 55. Go on then Bills ..lie down

John B 56. You know you got to have somebody who's Marley, you can't
57. just take a picture and be just him

Peter 58. Yeah

John A 59. You can do that apple thing where you invert the face

Adam 60. John….. John ….. John …… John you can be Marley but like Peter
61. can just scrub out your face

John B 62. Peter that's not a very good photo

John A 63. No, I'll do it it's fine

John B 64. Peter that's not a very good photo

John A 65. No, I'll do it it's fine

John A 66. No no do that thing …no go onto the

John B 67. Peter we're not going to just take it here …alright I'm lying on the floor I'm
68. committed

Trying to help them get started, the teacher momentarily adopts a director's role saying, 'one of you go and lie down and be whatever and one of you (unclear)' (Lines 37-38.) Although John B accepts he will be the one lying on the floor, he makes it clear that he expects someone else to also be in the photo (Lines 40-41). John A is very clear about not wanting to feature (Line 42). There is no discussion of Peter and Adam featuring; they focus on persuading John A to be in the picture.

Again, the students who avoid being photographed help those who are reluctantly in it by suggesting ways to depersonalise the photo. Peter says they could 'blur' or 'scribble' out John A's face (Line 45). John B proposes they 'blur him out like a hologram,' (Line 48) both concealing his identity and making him ghostlier to represent Marley's ghost. Adam repeatedly reassures Tom, 'you can be Marley but like Peter can just scrub out your face,' (Lines 60-61). Whereas Group A proposed alternative physical resources to ensure the faces aren't identifiable, Group B consider digital solutions.

Other groups find creative ways to avoid being visible. An emoji obscures the students' face and represents a scared Scrooge (Figure 18). One group has the same student as both Scrooge and Marley because the others refused to be photographed (Figure 16).

This has consequences for the kinds of thinking the students do. Their reflection on their feelings, responses and meaning-making is dominated by social concerns rather than by disciplinary concerns with the literary texts. Photographing themselves changes their participation with other voices and viewpoints. They have to negotiate with each other about roles but there is little evidence of engagement with the literary text at the outset. The students are not reflecting together on a shared visual trigger as in the last episode. The semiotic freedom introduces a range of other decisions and negotiations which take time away from reflecting on the text together at the outset.

5.3 Barriers to Entering a Shared Reflective Space

Before they realise they are expected to take their own photograph, Group B explore images together on the camera roll.

Extract 5.3 Small group discussion during multimodal composition

John B	1. Right well I think this is a good
?	2. Yeah
All	3. (giggling)
John A	4. I think this is a actually …yeah look this is a good representation
Adam	5. It's like disbelief
John B	6. Yeah it's like Scrooge is getting scared by ghosts
John A	7. Or guys we could just use this
John B	8. But that doesn't, I'm afraid that doesn't really represent 9. anything…this look he's cowering away from the ghost …and
Peter	10. (laughing) Marley's so scared
Adam	11. He he doesn't …he doesn't believe
John B	12. Marley's like hunting him down
John A	13. We could have two pictures, we could have one of this yeah ..and 14. then one which is zoomed in of
John B	15. Zoomed in on his you can analyse his fear, look at his mouth
John A	16. Show his facial expression
John B	17. Right go on ShowMe
Adam	18. Go on (inaudible)
Peter	19. Where's ShowMe?...oh yeah, there it is
John A	20. Peter

Peter	21. Ok ..how do you get a picture
John B	22. Ch choose that photo of him cowering cos that represents how its 23. he's like scared of him
Peter	24. Is it that one? Yeah
John A	25. And then zoom in
John B	26. No, we can't just zoom in on him it doesn't show
John A	27. We can
John B	28. No but that's not as good
Adam	29. Wait we've got to like fit it in
John B	30. There's a bit at the bottom…..there you go
John A	31. Yeah that's the one
John B	32. Move it move it up
John A	33. There you go
Adam	34. And show we can like put like fear or something
John B	35. What's the keywo..yeah fear
Adam	36. Write fear

The camera roll images trigger meaningful associations with their envisionments and seem to help them articulate and enrich their ideas. John B proposes an image Lline 4) and Adam adds a reason for its appropriateness: 'its like disbelief' (Line 5.) John B builds on this, adding, 'its like Scrooge is getting scared' (Line 7). John A suggest an alternative representation, having two pictures so they could have 'one which is zoomed in of' (Lines 14-15). John B interrupts, echoing his phrasing, suggesting he is recognising and building on his ideas: 'zoomed in on his you can analyse his fear, look at his mouth.,' (Line 16). They explore the merits of an image depicting more of the scene to represent the relationship versus a close-up on a 'facial expression' (Line 17) to show the spirit's emotional impact. Looking together at camera roll images, this difference of opinion gets them talking but doesn't cause conflict.

Conflict arises once the teacher intervenes and insists they take a photo. I infer then that the tension arises from photographing themselves not some prior problem. Now they have to negotiate different roles. Their different ideas about the relationship and how to represent this visually have implications for their own bodies in a way that selecting an image didn't.

Extract 5.4 Small group discussion during multimodal compositiong - making a picture

John B	1. Yeah but somebody's still got to be Marley …I'll be the person lying on 2. The floor then
John A	3. No no I'm not doing it

John B 4. Somebody have some like sheets you can bury me

Adam 5. All you have to do is lie lie on the table

Peter 6. We'll blur out your face we'll scribble out your face

Adam 7. Yeah all you have to do is all you have to do …you can lie down lie
8. down on the table

John B 9. Yeah we make him blur him out like a hologram

John A 10. Billet can lie down on the table

John B 11. Can I not lie on the floor instead?

Adam 12. Oh…its just

John B 13. The tables not a very good bed

Linda 14. Well do it from there

Adam 15. Yeah do it

John A 16. Go on then Bills ..lie down

John B 17. You know you got to have somebody who's Marley, you can't just take
18. a picture and be just him

Peter 19. Yeah

John A 20. You can do that apple thing where you invert the face

Adam 21. John ….. John ….. John …… John you can be Marley but like Peter can
22. just scrub out your face

John B 23. Peter that's not a very good photo

John A 24. No I'll do it it's fine

John A 25. No no do that thing …no go onto the

John B 26. Peter we're not going to just take it here …alright I'm lying on the floor
27. I'm committed

Peter 28. John's actually lying on the floor

Adam 29. John John you've got to be all spooky

John A 30. Spooky …I'm spooky

Peter 31. He's scary

John B 32. Can I …am I not going to be like covered up or anything or am I just
33. going to be lying on the floor

Peter 34. He's too scary (pretending to cry in an exaggerated way)

Peter 35. How do you want me to take this George?

John A 36. Get on your knees and pretend to pray

Adam 37. (laughing) get on your knees

John B 38. Uh you can't take that Peter!

John A 39. Take it on his knees quick while he's on the floor

John B 40. Oi no taking of me I shall not permit that …oi Peter you got to (unclear)

John A 41. Lie down then…yes …but you've got to lie down first

John B 42. Oh can I have your coat to cover me up like be then please

John A 43. Get some get some clip erm

John A 44. No we need a close up of his face…we need to get closer with his face
45. to show his fear

Adam 46. Take one

Peter 47. Wait you're not ha ha

Adam 48. Well I'm not a very good actor you know that

Peter 49. Yeah its so bad

Adam 50. I'm going to stay on the chair

Peter 51. Yeah good idea

Adam 52. You ha ha need to be spooky

John B 53. You're making me a meme cos I've done this boys

John B 54. Put some acting into it

Peter 55. Ha ha its upside down...oh my god

John B 56. This hurts

John A 57. And 3 2 1

John B 58. Can I see it

Peter 59. We're not done

John B 60. Can I see it...please

John A 61. Yeah that's a good meme...that's good

Adam 62. That's a meme

John B 63. You know what he did . Delete the photo

John A 64. I don't even have any

John B 65. Yes you do! You took your phone out and you took a picture of the
66. thing of me

?	67. Go to this one..shall we go to that one? go to that one that's our other 68. one
John A	69. You didn't delete it from recent history
?	70. Ours are amazing
John B	71. John delete it
John A	72. I'll delete it
John B	73. Look you made me get on the floor so you can't just make take 74. pictures of me for it and n do you know what
John B	75. Oi I saw you do that
Peter	76. Just hurry up
John B	77. Yeah but you're the people who are messing around and making me 78. ..look no screen shot in that

Their conflict makes it difficult for them to enter a shared imaginative space to create their image. John B agrees to be Scrooge lying down (Extract 5.4, Line 1) but is relunctant to get into role without someone else agreeing to being Marley and physically joining him in creating the scene: 'you know you got to have somebody who's Marley, you can't just take a picture and be just him' (Line 17-18). He draws attention to their differing levels of engagement: 'alright, I'm lying on the floor, I'm committed,' (Line 26-27). In physically commiting to the tableau, he senses an unfairness and a risk that the others might not join him. Once he lies down, the others exploit this inequality for comic effect. Peter immediately says 'John's actually lying on the floor' (Line 28). Rather than follow him into the imaginative space, Peter draws attention to the absurdity of his class mate lying on the classroom, shattering the illusion they were trying to create.

Adam seems to encourage John A to enter the role play by directing: 'John John you've got to be all spooky,' (Line 29). He uses an exaggerated, childlike voice as he says 'spooky,' entering into the play-acting spirit. John A echoes this voice: 'spooky..I'm spooky' (Line 30). Joking about themselves as they enter their roles seems to be a way of dealing with an embarrassing and awkward situation. They then pretend to cry in an exaggerated way, adopting the imagined voice of Scrooge saying 'he's too scary' (Line 34).

John A directs John B to get on his knees as they try to construct a representation of Scrooge and Marley (Line 37). Adam laughs and repeats this, (line 38) again shattering the illusion. By not shifting their framing of the bodily actions to drama work, they create humour. They occupy dual roles, trying to use their bodies to engage with the characters, but also remaining themselves. Having Peter, Adam and the iPad camera observing and recording John and John's actions to adopt the dramatic roles seems to make it difficult to collectively enter an imaginative envisionment as they are constantly reminded of spectators. Stepping out of their envisionment, when it is represented bodily, complicates and personalises their reflection, makes immersion in the envisionment challenging.

5.4 Social Media Discourses: 'Making Me a Meme'

The playful mockery of John B as they photograph him lying the floor stems from different ways of framing their actions either as doing drama work in English, or as taking photos of

themselves doing unusual, ridiculous things. As they collaborate to produce the representation, they draw on different discourses to make sense of what they are doing together. This section explores how social media related discourses around consent for taking and sharing images seems to inform their interaction.

Seeming to sense a spirit of mockery, John B tries to stop them taking the photograph (Line 39). When they ignore him, he says 'Oi, no taking of me, I shall not permit it' (Line 41). Sensing a loss of control and perhaps uncomfortable about being the butt of the joke, John B adopts an authoritative voice to regain power and signal that the interaction has strayed beyond the boundaries of acceptable classroom behaviour. 'I shall not permit it,' is highly formal and not typical of the boy's discourse during the group work. I am viewing this as evidence of what Maybin calls 'intertextual referencing,' (Maybin 2004) where students' speech seems to be 'importing an authoritative voice to help pursue social goals' (p.158). Realising that they may use the photo to make others laugh, not just for their work, John B tries to reframe the action using social media or publishing discourse where official language outlines rules about images being taken for agreed purposes and seeking permission to use them.

He then accuses them more directly: 'you're making me a meme cos I've done this boys' (line 54) and confesses 'this hurts' (Line 57). A meme is a digital text, often an picture or short video, shared online to make people laugh. The image is often repurposed by other users to create a new humourous allusion or reference. Describing what they are doing as 'making me a meme,' conveys the idea of using photos for a different purpose than originally intended. It also personalises the action as something done to him. With connectivity to the internet, the iPad could be used to share the image and John B could be publicly humiliated. This shows John critically reflecting on their interaction and voicing his perspective to challenge the others. Using the address term, 'boys,' John appeals to equality and friendship, and tries to engage with them in an informal, non-classroom style. His actions are compliant with the business of the classroom. Though physically uncomfortable and feeling threatened with public embarrassment, he continues lying on the floor and tries to bring the group on side. He seems trapped by the 'double-voiced' discourse they are engaged in, as he tries to remain a member of the social group but also engage in the disciplinary activity. Photographing on the iPads draws other discourses into the work but this is not straightforwardly positive and liberating. It perhaps puts more demands on the students in terms of choosing which discourses to align themselves with and giving them more to navigate.

The bodily nature of the disciplinary engagement underscores the complexity of discourse appropriation involved in critical voice development. As they 'wright' (Ivanič, 2004) their multimodal text, their social identities are implicated very visibly. The self-consciousness and joking are not irrelevant aspects of their interaction. They are part and parcel of the process of critical voice development whereby they identify and align themselves with different discourse and decide where they stand on many things. Producing a multimodal text, using different semiotic modes, with little experience of doing so in this classroom context, throws the students into drawing critically on other discourses to direct their activity.

The issue of consent colours the remainder of the boys' exchange and the idea of memes revisited (62 & 63). This does take time away from critical reflection on the literary text. The

work is complete by the end of the session but a lot of time is spent sorting these issues out. Nevertheless, John B is engaged in important work in terms of critical voice development. Describing his peers' actions as 'making me a meme,' he draws on a sophisticated knowledge of textual behaviour in online contexts. He registers an attitude towards him, a subtle shift in the spirit in which the photograph is taken. His langauge communicates his disempowerment and stands up to the others potential exploitation of him. He is speaking up about a difference in perspective and engages with the others' voices as they make meaning. However, the focus on the literary text is somewhat lost.

5.5 Photographing Freeze-Frames and Shared Reflection

This section explores how the conflict as they take the photograph also impacts their shared reflection on the way they use the photograph in their multimodal slide.

Extract 5.5 Small group discussion during multimodal composition

John B	1. John actually don't be sly because you actually made me get on the floor
John A	2. That wasn't me made you get on the floor
John B	3. No but everyone was saying oh John you're getting on the floor oh so 4. you're taking pictures of that
John A	5. Peer pressure …its fine its
?	6. That's big enough
Peter	7. Fear …that looks fairly spooky
John A	8. You've got to put it over your head
Peter	9. It don't matter
John A	10. Can we highlight like your head please to show the fear?
John B	11. No
John B	12. Peter get a quote
Peter	13. Adam is ..I volunteered him
John A	14. Do an emoji
Peter	15. (laughing) emoji
John B	16. I'm getting, I'm putting a
John A	17. We put red cos red is blood
John B	18. Oh yeah we can actually explain our colour choice (in silly voice) 19. because red symbolise aggression
John A	20. No no use the moon emoji and make it really big
John B	21. So, what does that symbolise John? (sarcastic tone)
John A	22. No, it symbolises fear

John B	23. Oh, look what you did!
John A	24. What have you done?
John B	25. I don't know I didn't touch anything
John A	26. If you've deleted our work and that precious image ..then
Peter	27. Oh my God
John A	28. Oh my Gosh
John B	29. Oh, this is uh
Adam	30. No actually go back …cos you're over (inaudible)
Peter	31. Is it in recently deleted?
John A	32. You monster, what have you done?
John B	33. Ahh… quick! I didn't throw it
Alison	34. Two minutes (time reminder)
Peter	35. Oh my god
John B	36. Remember John
John A	37. Says you! You were having a go at everyone
John B	38. Yeah because you were taking the picture of me specifically and 39. trying to make it a meme …no making memes

Rushing to finish their slide, John A revisits an idea he raised at the start: a close up on the face to highlight the fear (Extract 5.5, Line 10). When they considered this previously, they were looking at a photograph of an actor. Now, the photograph is of John B. Discussing where to position the keyword, John A says, 'you've got to put it over your head (Line 8). Peter adds, 'it don't matter,' (Line 9) suggesting he is responding to reluctance from John B who has been cross about what happened to his photograph. John A then rephrases this as a request: 'can we highlight like your head please to show the fear?' (Line 10). He gives reasons and uses 'please' to be polite. This concedes to John B's sense of ownership of the image. John B says 'no,' (Line 11) but this seems to re-establish some equilibrium in the group and the remaining interaction is less tense. He has been consulted and given a response. They move on to focus on the literary text. Socially, an issue is resolved. In resolving it, the representational possibilities of John A's idea about a close up are sacrificed and explored no further. Photographing themselves personalises the images and introduces a sense of 'ownership.' Here John B seems to have more say about what can be done with the image. The emerging envisionment thererfore becomes in some ways less 'shared.'

The boys engage in complex double-voiced discourse. John A has both a serious reason for drawing attention to John B's face and a humourous one around memes. Zooming in or highlighting the face is a visual conceptualisation of how they could represent the emotional impact of Marley on Scrooge. It could direct viewers' attention to Scrooge's reaction. However, from the outset, the students wanted to keep their faces off screen. Having exploited the tension between the two framings for humour and fun, John A cannot now

use the image for the school-work in the way he wanted. Where role-play work is normally in the moment, the recording of their enactment on the iPad freezes the representation so it can be looked back at and reflected on. The 'self-spectatorship' (Bolton 1999) seems to cause conflict here.

5.6 Drawing On Multiple Voices While Making The Slide

As they input elements onto the slide, John A says 'we put red cos red is blood' (Extract 5.5, Line 17). Their final slide features the word 'fear' in red font. Seeing this being typed on to the screen seems to prompt this utterance which seems to be shaped, or informed by multiple voices.

Firstly, the emerging visual slide is a voice which he responds to. There is no other talk about colour or discussion of what to do. John articulates a reason for the red font as it appears on screen. He acknowledges the colour choice as a meaningful decision and engages with the viewpoint it represents to him in that moment.

Secondly, he talks as if reporting on the action, using the past tense: 'put.' Here, he engages with his future voice, apparently imagining what he would say about this colour if asked to present. He responds to an imagined question asking them to justify the colour choice. Through previous experiences of presentations he has learnt to expect to be asked to justify choices and this impacts his reflection and participation.

Thirdly, he draws on visual discourses, where red has connotations of fear and horror, trying to articulate this for himself. Metacognitively it is important as he reflects on the associations he is making with colour. He relates it to 'blood,' which John B interprets as symbolising something further. John B replies, 'oh yeah! We can actually explain our colour choice cos red symbolises aggression' (Line 18-19). His intonation and expression varies considerably through the utterance. 'Oh yeah,' is said enthusiastically and excitedly. He then uses a high-pitched, nasal voice to say 'explain our colour choice,' as if parodying or imatating another person. 'Red symbolise aggression,' is almost shouted. As he engages with John A's idea, he draws on schooled discourse, rephrasing it into formal academic register. He selects words which will be recognised as hallmarks of good response: 'explain,' 'symbolise' and 'aggression,' but retains his own voice and identitiy as a group member by adopting a silly voice to parody this academic way of talking. By doing this, he can try on these discourses and engage in the classroom work, while maintaing his social standing by simultaneously mocking their own engagment.

They continue playing with the duality of the discourse. When John A suggests a moon emoji, presumably to create a sense of a night-time setting, John B adopts an academic register to argue him down: 'so what does that symbolise?' (Line 21). His mocking tone and enunciation of 'symbolise' seems to imply the choice is lacking in depth. In some sort of struggle to keep or remove the emoji, the boys' work gets deleted. John A now adopts an authoritative voice, turning the tables in a parody of outraged authority (Lines 26 and 28). Laughing and with an exaggerated angry tone, John A says 'if you've deleted our work and that precious image,' and then 'you monster, what have you done?' (Lines 26 & 32), The emotive language is highly exaggerated and comical. However, the boys also actually seem worried. They talk more quickly, rushing rebuild their slide before time is up. Laughing constantly, parodying their own concerns about failing to complete the work, they use this as a way to defuse tension and to maintain a certain social identity with each other.

Developing a critical voice means retaining and refining a sense of one's own perspective and self while engaging with other perspectives and discourses. This interaction highlights the complexity of engaging with other voices. For the boys here it isn't a simple of matter of considering other ideas, but also dealing with the implications of these for their own sense of identity or way of behaving. The boys engage with the teacher's voice, not just through appropriating disciplinary vocabulary and concepts, but also by parodying a serious, disciplinary attitude through exaggerated tones, emotive language and comic voices. This helps them as they deal with conflict, playing with 'authority' to help them direct their efforts, when they disagree or face problems arising from their own transgressions. Through this intertextual referencing they use and imitate other voices to convey evaluative meanings. Tone and delivery can evidence their appropriation of attitudes, mind-sets and stances which are part and parcel of developing a critical voice as a member of this discourse community.

The physical enactment demanded here seems to foreground and exacerbate the complex work of navigating different voices and discourses during collaborative multimodal response. Not only might the students have different envisionments emerging from the literature, but also competing envisionments of how to represent this. Engaging in the work involves them in positioning themselves in relation to multiple discourses which they may feel more or less comfortable with.

5.7 Playing with Aspects of Critical Response: Close Language, Context and Setting

As Group A add visual details to their drawings of Scrooge and Marley (Extract 5.6), they playfully engage with the literary text and disciplinary conventions.

Extract 5.6 Small group discussion during multimodal composition

Maddy	1.	Shall I do a fig sh wha I...do you wanna be Scrooge or Marley?
Connor	2.	It's up to you Patrick
Patrick	3.	Uh...Marley Mead let's do it …Scrooge Smith …there we go
Maddy	4. 5.	Right ok, so I'm going to do like an open mouth …there you go, see look
Megan	6.	Maddy's art skills
Maddy	7. 8.	Yeah! Oh, this is not going well. Right so he's got his handkerchief yeah
Connor	9.	Yeah
Maddy	10.	Ok so …..
Patrick	11.	I'm going to say as it's a good thing you choose ..this finger
Maddy	12.	Huh?
Patrick	13.	And not the one to the left of it
Connor	14.	One more time
Patrick	15.	Do that one

Maddy 16. Right so he's got a little pigtail, so we'll have that coming off ..there
17. we go …right ok erm ..I do…d'you wanna do it?

Patrick 18. I can't draw

Maddy 19. Oh well, neither can I

Patrick 20. Do you want me to like turn my hand

Maddy 21. Yeah that might more polite so...I'll do an arm, give it a
22. go, another arm, Megan do you wanna do Connor's

Megan 23. He's got his

Maddy 24. Oh

Connor 25. Oh yeah

Megan 26. He's literally done his

Connor 27. Oh yeah

Patrick 28. Yeah but Scrooge doesn't smile

Connor 29. Scrooge doesn't smile

Maddy 30. I'll do like a lock there

Megan 31. Ok c'mon then gimme your hand

Alison 32. Ok, you don't need to be too perfect with your photo, get something
33. you're happy with and then get onto the other parts of the slide

Maddy 34. Ok right so chains

Megan 35. where you going? ……so which finger?

Connor 36. Middle

Megan 37. Right ok

Maddy 38. Another chain …see guys otherwise we'd just be standing up trying to
39. Look like Scrooge and Marley …oh bollox…oh balls ..right I'll do
40. another chain going up here …oh I'm sorry Patrick

Patrick 41. No, its ok

Alison 42. Remember you can use the sketch tool on the photo, you can edit the
43. Photo after also

Maddy 44. Right how's that looking?

Patrick 45. I can't really see it

Maddy 46. Right I'll say more locks and chains …does that look done or shall I do
47. more?

Megan 48. Ok, mine's the best

Connor	49.	Ooh!
Maddy	50.	Has it got a top hat?
Megan	51.	He's just, hee hee ha ha
Patrick	52.	He's actually pretty good

Though their multimodal text failed to save, the audio recording captured Gemma's narration as she draws a fingerpuppet. She lists the features she is drawing to represent Marley: the 'open mouth,' 'handkerchief,' 'little pigtail,' 'arm,' 'locks,' 'chains,' (Extract 5.6, Lines 4, 6, 14 ,19, 28, 32 & 43). She checks that Scrooge has a 'top hat' (Line 47). Drawing demands close attention to Dickens' language and can be seen as a form of 'actual intertextuality' (Ivanič, 2004) as Gemma selects features from the description to include in her own remaking of the character. It is a fledgling engagement with context and symbolism. At this stage, the selection and inclusion of these textual details seems mechanical, they are just put in, but it reveals the students' interests, aspects of their envisionments which they sense are significant or meaningful. Later in the lesson, they show they are able to integrate and weave this in more meaningfully.

Some of the features, like an arm, just help her represent a human figure. Many others however are those Dickens uses symbolically to develop his themes and characterisation. On her critical voice grid at the start of the lesson, Gemma notes that the interaction shows that, 'the past will keep up with you and things won't stay buried' and 'you must learn from your mistakes or face the worst fate' (Appendix P). As she draws, she chooses many of the features Dickens uses to convey the horror of being haunted by a punished dead man: the slack jaw held closed by a handkerchief, locks and chains. Her written notes don't mention Scrooge's greed or avarice and she does not draw the keys, ledgers and safes which Dickens uses to symbolise these in his description. The features she notices and draws chime with the ideas she verbalises even if, at this stage, she is not fully aware of how these features have influenced her interpretation.

The items they draw also include contextual details. Prior to reading the text, they spent several lessons exploring the historical and social context, so this has framed their encounter with the text. Gemma checks that Scrooge has been depicted wearing a top hat (Extract 5.6, Line 47) as if it is a criterial feature. This detail makes the character visibly 'Victorian' and captures something of Scrooge's status as a wealthy business man. Group G also add a top hat emoji to their Scrooge figure (Figure 18). Group F used the sketch tool to draw a white shape on Scrooge's head which appears to be old-fashioned nightwear (Figure 16). This also adds a sense of night-time; something Group F tried to convey by using a coat as a 'bedcover' (Figure 15) and a moon emoji (Extract 5.5, Line 20). These visual details also evidence their engagement with the contextual details of the encounter. Trying to capture the night time suggests an awareness of Dicken's use of setting to enhance the terror.

Rather than just 'copying' out objects from the written description, I view these as engagements with disciplinary discourses. They may be fledgling engagements, with the students not yet objectively analysing their significance for their interpretation, but they may pave the way for this. Making them part of their slide externalises these noticed aspects of the text for further shared reflection. They underscore the complex, multi-stranded nature of literary analysis and highlight that students are working on different

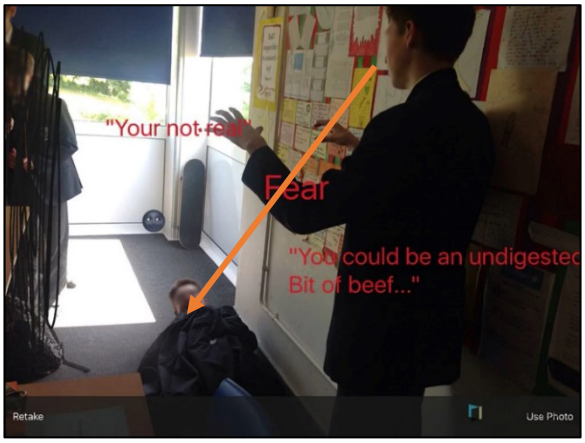
elements of it, in different combinations at different times. Working in this way does not corral them into practising and showing their mastery of particular disciplinary skills. Rather, it allows them to draw on their understanding of setting and context as they make their meanings, integrating them. More complex responses to literature demand this kind of synthesis and subjective response. Though they cannot yet independently analyse the symbolic significance of Dickens description, they can play with it and start to make sense of it in light of the other aspects of the text they have noticed.

5.8 Drawing On Visual Discourses: Height and Power

There is a strinking similarity in the way the muiltimodal texts use relative height or position on the page when depicting Scrooge and Marley's interaction. Group F use an over-the-shoulder-shot from behind Marley, who is standing with his arms extended over a prone Scrooge. Group E's image offers a side view of Marley, again standing over Scrooge, who is crouching and falling backwards against a table (Figure 21). Group G has Marley standing at full height and Scrooge appearing only head and shoulder into the frame. Group D position their depiction of Marley higher up the page than the photo of Scrooge. By framing Marley so he is facing the camera and framing Scrooge so he is looking sidways and upwards, they create an impression of Marley looming over Scrooge and Scrooge looking up at him by making a composite image. Group A (whose text failed to save but is visible in video data) tried to represent Scrooge cowering by having one finger bending away and lower than the other (Appendix Q).

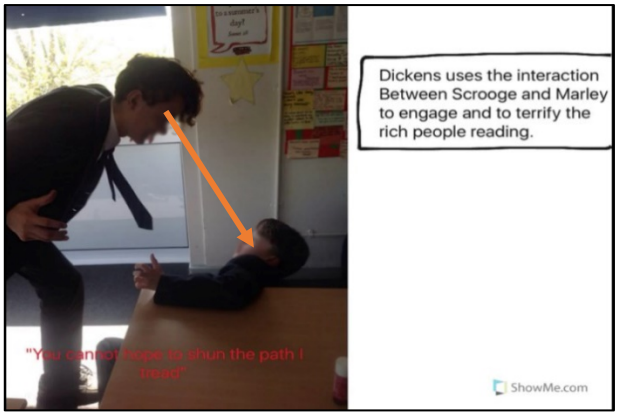
They all use the screen space in similar ways, framing, composing or positioning their shots on the page so as to create a 'reactional vector' (Kress and van Leeuwen, 2006, p.67), a notional line implying one figure or agent acting upon another. These vectors are indicated using an orange arrow in Figure 21 and are mostly created using gaze direction. The multimodal work seems to encourage them to draw on visual grammar they have encountered in film and image, to convey the power difference between the characters, the sense of impact of one on another and the terror experienced and inflicted through the encounter.

Group C's presentation reveals that the height difference was a deliberate representational decision for them, but one which is considered self-explanatory.



Group F

Group H



Group E

Group B

Group D

Figure 21: Vectors Indicating Impact

Extract 5.7 Whole class presentation of Group E's multimodal slide

Dexter	1.	Brad
Brad	2.	Well there's not much to say, that's like all our ideas
Leon	3.	It's a picture innit
Linda	4.	Talk about the picture
Brad	5.	Oh well the picture was like …the idea is…since Dexter's quite a bit taller than
	6.	George...no offence…er erm it would be like Marley towering and looming
	7.	over ummm Scrooge like terrifying him and George had fallen over then so it
	8.	kind of happened at the time and it worked…so...yeah...that's all our ideas

They don't comment on their image until prompted. Brad, third in the group to speak, doesn't feel there is anything left to explore (Extract 5.7, Line 2), but Leon, in the audience, and the teacher prompt him (Lines 3-4). His comment shows they use positioning to create meaning: 'the idea is…since Dexter's quite a bit taller than George...no offence...er erm it would be like Marley towering and looming over umm Scrooge like terrifying him and George had fallen over then so it kind of happened at the time' (Lines 5-8). Posture, gesture and expression is used to create a sense of looming threat and terror. Dexter's (Marley's) posture, with one foot forward, knee bent, body thrust forwards, creates a sense of momentum and attack as if he is overpowering George (Scrooge.) His arms, held out from his body, hands open as if ready to grab, create a sense of physical threat. George's posture, his arm half on the table, implies retreat. Their locked gaze suggests a moment of tension with George's (Scrooge's) expression beseeching Mercy.

The book does not describe a moment where Marley towers over Scrooge in this way. He appears in the room, sits on a chair and then backs away from Scrooge. He shakes his chains and moans to terrify Scrooge, who initially doesn't take him very seriously. The boys' photograph captures a feeling generated by the interaction, but not a particular moment from the narrative. Their quotation 'You cannot hope to shun the path I tread,' shows their interests lie in the threat and warning Marley's ghost brings. The gesture then reflects the atmosphere or intention of the visitation rather than being a depiction of a specific moment in the interaction generated by careful, close reading and attention to textual detail.

Significant cognitive work has gone on in producing this slide which is not just acting out a description. They draw on visual discourses, such as body language, to create their meanings, though don't discuss this until prompted, suggesting it seems almost irrelevant or peripheral to the key purpose of the presentation which is to discuss ideas and answer the question. The composition of the photo is presented as something that just 'kind of happened at the time' (Line 7-8). George fell over and a photo was taken which was a lucky accident rather than something crafted or clever.

This perhaps reflects the process explored earlier (Section 4.3) where the emergence of the multimodal slide on screen fuels meaning-making by visually triggering ideas. In visually depicting the interaction themselves, they do things inspired by what they read, the objects, tools and people around them, and see how the resulting photos could 'fit.' The photographs come about through an emergent process rather than being planned and deliberate. As seen when Group B discussed colour or emoji choice (Section 5.5), the

students are aware they need to do things meaningfully, their choices are supposed to 'signify' something. Perhaps then, the emergence of the images seems like playing, something that just happened rather than work. But doing things consciously and deliberately only comes through continued practice.

5.9 Critical Voice as Performance in Presentations

Watching video footage of Group C's presentation, I was struck by the feeling of watching a performance, with audience interaction, spontaneous applause and an ongoing sense of entertainment. Though their slide is comparatively simple, containing a photo and a paragraph of text but no keyword, no emoji and no additional visual elements, there is a collective sense of a job well done at the end of their presentation.

Dexter's use of embodied modes of posture, gesture, voice and gaze help him perform an identity of presenter or teacher figure, orchestrating the interaction around the multimodal text. He seems to enjoy the playfulness of appropriating these voices and movements which, in turn, encourages the class to get more involved in the presentation. The teacher describes Dexter as someone who can 'wing it.' The video data enables insight into how he does this and suggests he has perhaps internalised ways of physically realising and performing an authoritative, reflective voice.

In the last episode, the teacher praised the fluency and detail of Gemma's 'lovely words,' in her verbal critical response. In this episode, the whole class praise this presentation by spontaneously breaking into applause at the end. Dexter's confidence in exploiting the duality of the discourse to amuse and entertain his friends with ironic, exaggerated delivery, while satisfying the teachers with a strong performance of disciplinary ways of talking and interacting provokes a whole class response. This suggests that the stances you are able and willing to publicly adopt, to other students, to your own text, play as powerful a role in signalling a critical voice in this social setting as an ability to adopt different stances, verbally, to the literary text.

Extract 5.8 Speech, gesture and posture: performing critical voice during whole class presentation

Frame	Time	Still from Video Footage	Audio
1	30.23		

2	30.32		
3	30.34		**Paige**: Brad and George (inaudible)
4	30.36		**Paige**: George's smaller
5			

6	30.40		**Alison**: you arranging them Paige?
7	30.59		**Dexter**: Dickens uses the interaction
8			**Dexter**: Between Scrooge and Marley
9			**Dexter**: To engage and terrify the rich people reading

10			**Dexter**: As most of the people reading the book at the time would be sort of the people would be sort of people who were a lot like Scrooge and as they were and as they were strong believers in
11	31.10		**Dexter**: Ghosts they would be terrified by the the um
12	31.15		**Dexter**: The prospect of something you liked in a previous life
13			**Dexter**: You liked coming back

14			**Dexter**: and haunting you
15	31.19		**Dexter**: So, this means they would be scared into into changing their ways which is what Scrooge was going for with his
16	31.25		**Dexter**: Social conscience
17	31.26		

18	31.27		**George**: Dickens
19	31.28		
20	31.29		Dickens
21	31.30		**Dexter**: ok now you read

Dexter waves and gazes at the class as he walks to the front of the room (Extract 5,8, frame 1). This gesture builds a sense of friendliness and ease with the class, acknowledges their scrutiny and marks a shift of relations between them. As a gesture of greeting, it suggests he and the group are meeting anew, though he has been sitting among them for the whole

lesson. It seems to help him create a persona, a double identity as both himself and an authoritative presenter, at ease with the public forum.

The group stand either side of their projected text, framing it, (Frames 2 & 3) moving slowly, taking their time. Brad initially stands to the left of the screen (Frame 1) then moves across to the right (Frame 2). There is no obvious reason for this, no instruction or interaction from the group. It seems to be evidence of them setting their stage. They consider their audience and their text, perhaps in light of mental models of presentations. Dexter then adopts an unusual posture, leaning, right arm bent, against a bookshelf (Frame 2) then exaggerates this, (Frames 3 & 4) bending his arm further and lowering his body towards the bookshelf, away from the class. This posture, sustained until Frame 5, seems somewhat unnatural for this context, a rather self-conscious pose of ease and confidence, almost as if he is relaxing at a party.

Paige, in the audience, suggests that Brad and George swap positions because 'George's smaller' (Frame 4). This is unusual; previous presentations saw no interjections from the class. This repositioning suggests Paige instinctively joins in with the boys' activity of preparing optimal positions from which to present themselves and their text. The presentation is an ensemble, of multimodal text and the group themselves, in which it matters that the presenting students themselves are visible, not just audible, and how they are visible. In response to Paige's suggestion, Brad grasps George by the shoulders as if to reposition him. (Frame 5) George walks himself to his new position, but Brad holds on to him as if participating in this rearrangement (Frame 6). There is a sense of collaborative construction where Paige's spoken instruction is actioned by the boys together, as if they are responding to her commands as a Director. I then ask, 'are you arranging them Paige?,' suggesting I am noticing this careful orchestration of bodies and framing of the multimodal text. The students involved in this exchange have an internalised sense of how critical voice should be materially realised and embodied. Their ease in directing others' bodies contrasts with the difficulties around this during small group work. It may be inflected by the work they have done creating the multimodal slides: positioning their bodies into a freeze-frame to create an atmosphere and adopt other identities. They are both the backdrop, the visual content of the multimodal slide, and the foreground.

Dexter projects his voice strongly and uses a more exaggerated enunciation and variety of intonation when he says, 'Dickens uses the interaction between Scrooge and Marley to engage and terrify the rich people reading' (Frames 7-9). This reinforces a sense of performance. He extends his right arm towards the projected slide as he says, 'the interaction between Scrooge and Marley' (Frame 8). This draws attention to the multimodal text as the source of what he is saying and connects for the viewer, the relevance of this to the projected slide.

Dexter's gestures help him orchestrate the voices of the group as he almost parodies a teacherly role. They also seem to play a role in helping him weave together the stances and voices he is drawing on as he performs his critical response, helping him locate or connect with remembered or imagined voices as he talks. As he finishes his initial turn, explaining that this is 'what Scrooge was going for with his social conscience,' (Frame 16) he reaches his right arm across his body and extends his finger to point in a pronounced way towards where I am sitting. It seems to indicate acknowledgement or response. The video recording and the lesson plan show that I use this this phrase, 'Dickens writing with a social

conscience,' at the start of the lesson. I did this to try to highlight the connection between this lesson previous lessons with their teacher, where she had used this phrase. Dexter's pointing gesture, a fraction of a second before he uses this phrase, acknowledges and connects with my previous utterance as he speaks. The fact it is so exaggerated suggests it is not only an instinctive, almost sub-conscious connection, but that he is rather deliberately drawing attention to it, showing himself to be calmly in control of this performance as he weaves this authoritative phrase into the presentation. It also serves to mark the end of his turn, passing the baton to another speaker. This implication can be read in George's body as he turns (Frame 17) to look at me and the class, as if to see if I am going to take a turn or if he should.

George then corrects Dexter, who mistakenly said Scrooge instead of Dickens in his final statement. Dexter does another exaggerated point, at George this time, (Frame 19) then repeats, 'Dickens,' acknowledging what he should have said. This repetition of this pointing gesture reinforces my sense of it as a physical manifestation of Dexter's engagement with the voice of the other and acknowledgement of its authority and influence on him. It conveys him conceding ground and adapting to the will or input of others while maintaining something of an authoritative air. Dexter then points again at George, saying, 'ok now you read' (Frame 21). His pointing now orchestrates the turn-taking as he takes a teacherly role, controlling who speak, something which continues throughout the presentation. This perhaps represents a form of 'habitual intertextuality' (Ivanič, 2004) where semiotic characteristics 'become part of a person's socially structured and structuring habitus,' (p.287). The exaggerated, self-conscious gestures and poses suggest Dexter perhaps has a strong embodied and visual sense of what critical voice should look and sound like. It allows him to play with this to entertain the class.

Extract 5.9 speech, gesture, posture and gaze: critical interaction during whole class presentation.

Frame	Time	Still from Video Footage	**Speech**
1			**Alison:** That's really interesting so you mentioned that you thought that maybe Victorian readers might have belief in ghosts and so it might scare them. Do you think there's any religious aspects…to the visitation

2	33.08		**Dexter:** Yes…as the whole thing is based around Christmas and er that's a very strong religious thing so that must mean that quite a lot of people believe in Christianity and…
3	33.21		**Adam/Brad:** (laughing)
4	33.22		**Linda:** What's wrong with that?
5	33.23		**Alison:** Yes, he's saying some very sensible things ha ha

6	33.24		**Linda:** Yeah
7	33.24		**Alison:** But in terms of the ghost visiting …and the ghosts' messages do you think there's any sort of religious or Christian message?
8	33.33		**Dexter:** George…do you want to say anything about Christianity?..... you seem keen on the idea
9	33.36		**Alison:** Any of you

10	33.39		**Adam:** No (laughing) I don't know ..I I I disagree because like we all
11	33.45		**Whole class:** Oooh!
12	33.48		**Adam:** Ha ha …. because everyone loves Christmas now
13	33.52		**Dexter:** Christmas at that time was completely different… nowadays its just consumerism whereas in these days it was about (inaudible)
14			**Dexter:** Yeah but

15	33.58		**Alison:** Go on George! Let him have a say
16			**Dexter:** So back in these days…how long.. how long ago was this meant to be
17	34.04		**Class:** Eighteen something
18	34.06		**Dexter:** So, like three four hundred years ago it was very different

19	34.08		**George:** No, I think I was thinking about kind of like
20	34.14		**Leon:** Ok settle down class settle down
21	34.16		**Linda;** Say it, what were you going to say
22			**George:** I was just thinking that obviously nowadays like Christmas is much (more ??) sort of Christian in a sense than it used to be. Yeah, it's all about I want a new Lego and not

23			**Class;** (laughing)
24	34.33		**George:** Jesus was born kind of thing but that's unrelated I was just side-tracked
25	34.66. 61		**Alison:** I think you said some interesting things about the religion but what I I suppose I was probing was do you think that the message that the ghost brings has any links with a religious message? Or not at all?
26	34.50		**Dexter:** (long pause),…..well, it's odd because you would have thought that in a they would have gone to a the ghosts would have gone to like hell instead of like if it was Christianity they would have gone to hell instead of just wandering the earth..so…the fact that he saw all these ghosts these

			people who had done bad things wandering about without being able to be seen is like like…is that saying that they're that they haven't done enough wrong to go to hell but they've still done wrong to not go to anywhere?
27	35.22		**(Elaine** puts hand up)
28	35.24		**Alison:** Hmm yeah interesting point, yeah what were you going to say
29	35.26		**Elaine:** The thing is he's still wandering the earth because he hasn't done anything right to like go to the next stage or

30	35.31		**Leon:** Ooooph …purgatory
31	35.33		**Dexter:** So, he's in limbo basically
32	35.35		**Brad:** Yeah he's like wandering the earth
33	35.37		**Leon:** Limbooooo

34	35.4		**Dexter:** Ok so…cool

5.9.1 Confident Performance Encouraging Whole Class Involvement

Dexter's performance generates ease and interactivity among his classmates. Throughout the teaching, critical voice was presented as something that develops as you interact with others and really think about or question what they say. In this phase of the lesson, the group as a whole start to really get involved in the discussion, encouraged I think by the presenting group's 'performance.'

Trying to answer my question about religious aspects to the visitation, Dexter talks about how 'the whole thing is based around Christmas' and 'quite a lot of people believe in Christianity' (Extract 5.9, Frame 2). George and Brad's laughter (Frames 3-6) somewhat punctures his performance. They imply that his answer isn't convincing, though his physical behaviours convey a thoughtful, reflective, authoritative persona. I rephrase the question to help (Frame 7). Dexter again adopts an authoritative role and voice, putting George on the spot: 'George…do you want to say anything about Christianity? …you seem keen on the idea' (Frame 8). He maintains the formality of his language, sustaining his persona, but his tone and facial expression, a dry smile and unwavering gaze, create an impression that he is playing a game, passing the buck and putting the pressure back on to George in light-hearted revenge for being mocked. George responds by trying to play a similar role: 'No, I don't know...I I I disagree because like we all' (Frame 10). His language is formal, and he tries to verbally reason, enacting what he has been asked to do in terms of challenging others and reflecting. At this point, the whole class chant 'oooh!,' (Frame 11) as if they are watching a dramatic conflict. It seems part audience participation and part humour to deal with the awkwardness and surprise of conflicting voices. Dexter tries to talk more authoritatively about the context but is unsure of dates (Frames 13 & 16). He seeks help on how long ago the Victorian era was, turning his body and gaze right around to look at his teacher behind him (Frame 17). However, it is a class mate who calls out the answer, showing how the students are starting to involve themselves and take charge of the discussion. When George interrupts Dexter again, Leon, in the audience, puts his arms out in front of him, palms down and says 'ok, settle down class settle down' as he raises and lowers his hands in a placating, calming gesture (Frames 19 and 20). He appropriates the teacher's role, gestures and language here, in an intertextual reference (Maybin 2004; Taylor 2014) to teachers' interventions when students become unsettled. This dual signal seems to signal a desire to get the discussion back on track but also to maintain a light-hearted atmosphere and a jokey persona, not seeming to take himself too seriously. The

group as a whole seem to be entering into the spirit of a collaborative performance, having been engaged with creating enactments which were rather stressful and awkward at times.

When I rephrase my question, Dexter switches into noticeably more serious reflection (Frame 26). His movements are more subdued and he does not use an exaggerated voice. His answer is full of non-fluency features and repairs suggesting he is cognitively grappling with this idea. Instead of speaking in an authoritative way, he asks a question back: 'is that saying that they haven't done enough wrong to go to hell, but they've still done wrong to not go anywhere?' This questioning, reflective stance is different to his earlier mock-confident, authoritative persona. The shift from parodic play-acting of critical response to seriously engaged, critical reflection is quite sudden. Again, playful engagement seems to have enabled more reflective engagement.

Elaine, in the audience, puts her hand up and looks at Dexter, signalling she wants to address Dexter, not me or the teacher (Frame 27). Her comment responds directly to Dexter's question, marking an instance of critical interaction between the students who, momentarily don't need me and the teacher to scaffold their critical response. Her proposal, that Scrooge is 'still wandering the earth because he hasn't done anything right to like go to the next stage' (Frame 29) provokes an enthusiastic response from Leon who says 'oooph…purgatory' (Frame 30). His interjection, oooph, suggests a physical response to a big impact, as if he has been hit by something or witnessed such a thing. It suggests a powerful new insight from this exchange. 'Purgatory,' rephrases Elaine's idea succinctly, draws on his textual knowledge from other contexts, recognises and refines the emerging idea. Dexter shifts his gaze from Elaine to Leon and says, 'so he's in limbo basically,' (Frame 31) offering a third reframing the idea, drawing on his previous textual encounters with this concept. Finally, Brad, restates 'yeah, he's like wandering the earth.' (Frame 32) Though the teacher and I wanted interaction between the students, this was the first time it spontaneously occurred. This is possible evidence of critical voice development within the class group as they take increased ownership of the discussion.

Spontaneous applause had not happened previously. It suggested a collective sense of a job well done, a celebration of an enjoyable experience and, perhaps a growing sense of group identity. The exaggerated delivery and obvious double-voicedness of Dexter's ironic delivery somehow helped the class to engage in the presentation as themselves so that it felt significantly less awkward than other presentations. After the presentations, several other groups were eager to show their slides to the class. Leon kept trying to connect to Apple TV to project their slide. Previously, groups seemed reluctant to present. Now, Groups D and E were keen to share, both of whom had used the sketch tool and emojis to be inventive and add other digital elements to their slide. The eagerness seemed to stem from some feelings of pride and an eagerness to get recognition for the originality or creativity of their slides. With the lesson drawing to a close, they wanted to share in a spirt of fun, outside the main activity of the lesson, as an informal packing-up activity. The confidence and fun of the presentation, and the idea of getting an audience seemed to motivate a more public spirt of sharing. Outside the serious, main-business of the classroom, when they did not have to stand and formally present, motivated by their social goals and their peers, some groups seemed to have an unusually strong desire to share their texts. Given the reluctance to photograph at the outset, this was a striking end to the lesson.

5.10 Summary

5.10.1 How Does Multimodal Response Affect Students' Engagement With Other Voices And Viewpoints?

Photographing themselves distracted students from engaging with ideas about the text and with each other's ideas at the outset. They felt self-conscious, wanted to avoid being photographed and tried to depersonalise the response. It introduced different roles and responsibilities which students had to negotiate before they could start exploring the text together. Using their bodies in their representations had greater consequences for their sense of identity and foregrounded social concerns.

The photography and the role-play work introduced other discourses which influenced the students' response. These voices are engaged with and reflected upon critically alongside their engagement with the voices of their teacher, peers, the author and characters. In this way the work perhaps broadens the repertoire of discourses the students have to navigate and engage with. Aspects of their multimodal composition involve engagement with disciplinary conventions in other modalities.

The multimodal lens offered insights into students' bodily and material engagement with discourses. They respond to the visual voice of the slide, use gesture to orchestrate multiple voices as they talk, use physical positioning and posture to impact the audience and convey evaluative responses through tone and delivery. The powerful social impact of these other modes in critical voice development is suggested by increased whole class engagement.

5.10.2 How Does Multimodal Response Affect Reflection?

As they created their images, students were focused on 'doing' and there was little collaborative reflection on the image during small group work. However, once work on composing the slide was underway, shared reflection increased. Reflection during the presentations revealed that aspects of the shot composition were deliberate even though there was little group reflection of how to compose the images. Doing and drawing the images externalises aspects of their envisionment for further reflection which can allow students to engage with aspects of disciplinary practice which they may not have fully mastered. The act of putting elements into the frame evidences an awareness that they are an important part of critical response in English and allows them to be considered as part of the multimodal whole. The screen acts as a shared object of reflection onto which thinking is objectified, facilitating reflection later. Gesture appears to play a role in supporting reflection in terms of keeping track of the different voices, influences and ideas as they reflect on the meanings they have made.

5.10.3 How Does Multimodal Response Affect Students' Appropriation Of Disciplinary Conventions?

As they draw or edit their photographs, the students engage closely with textual detail. This is not merely copying or acting out a description. In selecting details to add, students engage with historical context or to react to Dickens' symbolism. This can enable them to externalise this engagement or noticing, however fledgling, into a form that can be discussed and further explored.

Image seems to offer important scope for considering relationship and impact. In this episode, vectors in the images taken by the students showed this mode offered good

potential for considering relationships between characters and actions of one character upon another.

The ability to weave together consideration of characters' viewpoints, contextual information, author's viewpoints or motivations and details from the text is an important part of developing critical response. The multimodal nature of the work perhaps encourages this synthesising and fluidity in response through allowing different connections to remain possible and be seen by others, helping students to learn how they could weave these elements together for themselves.

5.10.4 Are Particular Aspects Of Critical Response Afforded Or Constrained By Different Modes?

The episode highlights the influence of embodied modes on critical voice development. Physically appearing on screen and presenting the slide foregrounded issues of self-awareness and identity in ways which are not straightforwardly positive or negative. On the one hand the stakes seemed higher, with students being more assertive about their role in small groups and in shaping the whole class discussion. This suggests scope for increased agency and developing a more engaged interpretive community. However, self-consciousness introduced tensions and meant some decisions were motivated not by aptness or reflection, but by social concerns.

Chapter 6: 'He's More Like Woo-Er And That's Just Like Ooh!'

6.1 Introduction

This chapter presents findings from the third data collection lesson. I argue that the bank of abstract images and multimodal response opens a dialogic space, encouraging students to engage with alternative perspectives. This dialogic space is further sustained by the co-presence of different modes, which helps students develop new insights, encourages a sense of creative discovery and enables students to draw on a broader intertextual repertoire as they make meaning from the literary text. The chapter title is a phrase chosen from the students' discussion because it highlights the synaesthetic nature of their sense-making and the way that the multimodal work enables forms of reflection which would be difficult to enable in purely verbal discussion.

The chapter's focus on forms of reflection enabled by the co-presence of modes relates particularly to RQ4 and RQ 2 (See Section 2.8), though also has relevance for RQ1. See Chapter 8 for discussion of the interconnection of these themes.

Students explored Dicken's use of the second spirit. They used an extract of Stave 3 of a *Christmas Carol,* describing Scrooge's initial encounter with the second spirit, to highlight descriptions of the spirit which create a particular impressions of the spirit's impact. They then made a multimodal slide together, selecting images from an image bank and including keywords, quotes, emojis, symbols, recording and anything else that would help them convey their ideas about Dicken's use of the character (See Appendix R for lesson plan, Appendices S and T for lesson resources).

6.2 The Action of Highlighting Supporting Attention to Students' Interests

As they highlight the passage, the group quietly discuss what they are noticing and thinking, though I had asked them to work silently. This section draws on the audio data which captures their comments as they highlight.

Extract 6.1 Small group discussion during highlighting task

Guy	1. I'm just highlighting all of the food because it sounds lovely…. bowls 2. Of punch…delicious steam
Shannon	3. My Dad used to play bowls…down at Victoria Park, he did it with his 4. old friends
Guy	5. That's like when Archie was talking about bowls and I thought he was 6. talking about bowls but he was talking about an app
Shannon	7. Ha ha yeah, no that was Ollie
Guy	8. I thought it was Archie
Shannon	9. No no it was Ollie because he he always plays it
Guy	10. (unclear)…oh there's a bit at the bottom
Shannon	11. I really want to do a wife swap…. I mean I'd have to get married 12. first…but

Alison	13. OK then 6 5 4 3 2 1..
Lottie	14. (whispering) It sounds a bit …jolly
Shannon	15. Sounds like a mushroom
Guy	16. A fun guy
Elaine	17. They're going to listen back to this and be like what the hell are you 18. two talking about
Guy	19. Shannon wrote he seems like a fun guy
Shannon	20. Mushroom...he does!...he's got like fur on
Guy	21. Sensuous then
Shannon	22. He sounds amazing…he hasn't got no shoes
Guy	23. What colour does green represent? Like jealousy or like envy?
Lottie	24. No like I would say …success
Elaine	25. I thought it meant worry
Shannon	26. Yeah …. I think it just means what you want
Elaine	27. no
Shannon	28. Green in my mind…
Guy	29. I would say like envy and like jealousy of his money
Elaine	30. I'm thinking of um that child's film now…oh no, green of joy
Lottie	31. Greeny joy?
Guy	32. It's like positive
Shannon	33. I think it shows that he has money
Elaine	34. That child's film where you like have all the characters in their heads 35. and they're different colours
??	36. Yeah
Lottie	37. Nina and the Neurons?
Elaine	38. Like blue is worry…no
Lottie	39. Mr Maker, the shapes…I am a square
Elaine	40. No, I'm on about the Disney film
Lottie	41. I don't know what you're talking about

Highlighting draws the students' attention to textual details they feel are significant, their interests (Bezemer et al. 2008, p.1; Kress 2010). These provide the seeds of their critical response as it emerges through the lesson. Their interests centre on different topics.

Shannon comments on the lack of shoes and the fur; the connotations of clothing (Extract 6.1, Lines 15 and 17). Guy notices food (Lines 1 & 2). The group as a whole are interested in fun and joy (Lines 10, 12, 25,26,27); the colour green (Lines 18 – 35) and wealth (Lines 24, 28). These initial interests are revisited by the students (see Sections 6.4 and 6.7) as their critical response develops.

The act of highlighting prompts them to talk about what they are noticing. Guy says he's 'highlighting all of the food because it sounds lovely' (Extract 6.1, Line 1) and reads some examples. Another students whispers, 'it sounds a bit…jolly' (Line 14) and Shannon announces, 'he sounds amazing...he hasn't got no shoes.' (Line 22) Saying what they notice, despite having been asked to work silently, shows they want to pool interests.

Guy's question about what green represents (Line 23) is motivated by a desire for input from the others. He senses a non-literal, symbolic meaning in the use of the colour green, but is also aware he doesn't fully understand its significance. This points perhaps to an inquiry stage during which critical response is already underway (Etsuko 2009). Drawing the others into discussion enables the group to consider various possible connotations of green to develop their critical response (Lines 23-35). Highlighting draws extra visual attention to meaningful parts of the text and triggers this critical response. It anchors their interests for reflection and motivates them to articulate their emerging thoughts. Goodwin pinpoints highlighting as a way of 'shaping not only one's own perception but also that of others.' (Goodwin 1994). Publicly, visibly drawing attention to details as salient can influence the acquisition of a way of seeing and development of expertise. However, here the students are each highlighting their own personal copies so the act of highlighting cannot shape the group's attention which is so important at this stage. The verbal comments allow the students to make this noticing more communal and enable their interests to shape the emerging response.

Highlighting was intended to sharpen their focus on textual detail and provide a lasting record of ideas to revisit later in discussion. I asked them to highlight in silence because I had assumed that talking would distract them from concentrating on reading and thinking about the text. However, their interaction suggests that talking while they highlight supports their reflection and that using these modes together is beneficial for them. I had assumed a process whereby individual students would almost prepare their ideas separately and then discuss them once they were clearer about their own thoughts. The recorded interaction suggests they critically engage with each other sooner than I had anticipated they would, and that critical response is underway as students notice details.

6.3 Articulation of Interests and Opening of Dialogic Space

Articulating and sharing these interests seems to open a dialogic space (Wegerif 2016; Wegerif 2007; Wegerif 2013) as their various interests are pooled. These ideas are held in tension, unrelated, not discounted or selected, as the students develop their critical response together.

They explore the connotation of 'green.' Elaine tells the others she is thinking of a child's film, (Line 34) drawing their attention to this thought. They are holding the sense of the green from Dicken's text in tension with a half-remembered significance of colours in a film. Considering the two in light of each other gives them a mechanism by which they can develop their response. The various suggestions of the colour's significance (Lines 23, 24, 28,

31 and 32) quickly furnish the group with a collection of ideas to work with, which are held in tension together and unresolved. This exploratory talk, where 'relevant information is offered for joint consideration,' (Mercer 2002, p.16) highlights the multimodal nature of literary interpretation. In making sense of the passage, the students consider implied meanings of colours and clothing. They draw on past experiences and encounters, bringing them to bear on the text. In this traditional work with a literary passage, an awareness of and attention to the potential meanings of visual and embodied modes are part-and-parcel of the close language analysis students are expected to engage in.

6.4 The Role of Images in Sustaining and Widening Dialogic Space

As I instruct the class to start work on their multimodal texts and direct them to images on the camera roll, I change the projection on the board (Figure 22). This section explores how these visual inputs, the camera roll images and whiteboard projection, widen and sustain the dialogic space. Wegerif suggest that 'bringing in a new and different perspective' can theoretically widen and deepen the space as the 'framing assumptions have to be opened up in order to allow the new previously 'other' voice into the dialogue' (Wegerif 2016). The images introduced at this stage of the lesson offer new perspectives which impact the students' developing response. The transcript of the small-group talk (Extract 6.2) contains the images (Figures 23-33) alongside the students' talk about them, to support analysis of the images' impact on the students' emerging critical response.

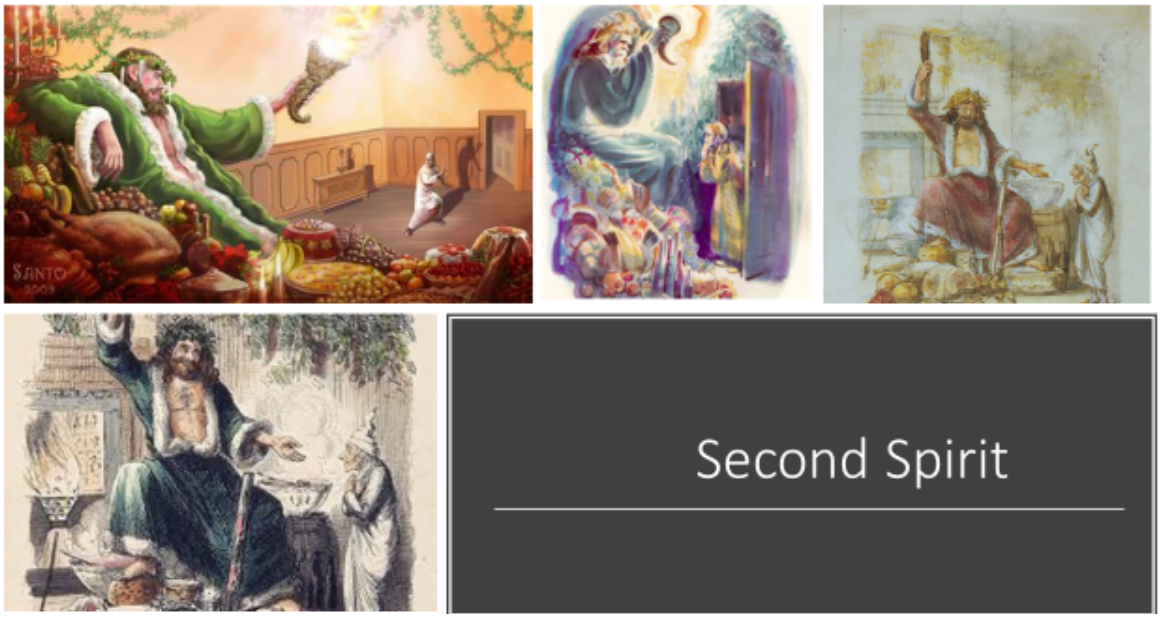


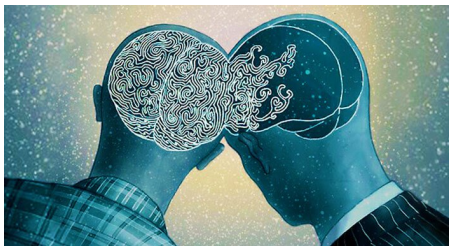
Figure 22: Teacher's PowerPoint Projection: Images of the Second Spirit

Extract 6.2 of small group discussion during multimodal composition: speech and image

Speaker	Speech	**Image from camera roll**
Elaine	1. But if you think about it he 2. actually looks like Jesus, how 3. they illustrate him	
Guy	4. (unclear) photos…ooh that one 5. looks fun…are these all of them	

	6. then…right	
Shannon	7. I'm going to take my glasses off so I can put my hand on my head	 *Figure 23: Adapted from A Christmas Carol- A Ghost of Christmas Present by Greg Hildebrandt, Accessed on 23/5/17 at https://www.spiderwebart.com/productsd.asp?snob=111159*
??	8. Waheee	
Guy	9. Candle	
?	10. Well	
Elaine	11. Jesus!	
Guy	12. It's a wheat field	 *Figure 24: Wheat field in a rays of sun by Yuriy Kulik, Accessed on 23/5/17 at https://www.shutterstock.com/image-photo/wheat-field-rays-sun-111822461?src=Q3qQtBfQR7-78OZPFaR1xA-1-36*
Elaine	13. Jesus	
Guy	14. It's a woman filled with emojis	
Shannon	15. He he he he	
Elaine	16. No, it's like joy isn't it, they all 17. Like represent joy all those	

Shannon	18. Like there's some cakes and 19. some chips and some beer	 *Figure 25: Image of female silhouette filled with emojis by John Hain, Accesses on 23/5/17 at https://pixabay.com/en/celebrate-party-joy-fun-happy-954796/*
Guy	20. What's this one? What do the 21. words say? Interaction? 22. Connection? Security?	 *Figure 26: Image of figures jumping by unknown person, accessed on 23/5/17 at on http://www.backincontrol.com/learn-another-language-an-enjoyable-life/*
Guy	23. There's some people being 24. pulled out of water	 *Figure 27: Empathy is Overrated by Michelle Kondrich, accessed on 23/5/17 at https://www.inprnt.com/gallery/michelle_kondrich/empathy-is-overrated/*
Elaine	25. God	
Lottie	26. Everything in the palm of my 27. hands	
Shannon	28. They're sharing 29. brains…conjoined twins	

Several voices	30. Ha ha	 *Figure 28: Empathy? By Mademoiselle Rose, accessed on 23/5/17 at https://www.flickr.com/photos/115108886@N05/35484189782/in/photostream/*
Guy	31. That one looks like get out of my 32. head	
Lottie	33. They're shar..yeah	
Shannon	34. What?	
Guy	35. Just can't get him out my head 36. and it's like	
Elaine	37. They're helping each other	
Shannon	38. What	
Guy	39. (unclear, muttered) can't get 40. him out of my head	
Shannon	41. (singing) I just can't get you out 42. of my head	
Guy	43. Oooh those cherries look nice	 *Figure 29: Image of handful of cherries by unknown person, accessed on 23/5/17 at https://www.facebook.com/ithacagifteconomy/*
Elaine	44. Gates to heaven!	 *Figure 30: Open Gate by Adam Vilimek, accessed on 23/5/17 at https://www.shutterstock.com/image-vector/isolated-steel-decorated-baroque-open-gate-132122138*
Lottie	45. Ha ha ha	
Lottie	46. The feast at…Easter or	

	47. whatever…the harvest	 *Figure 31: Thanksgiving Cornucopia by Jennifer Barrow, accessed on 23/5/17 at https://es.123rf.com/imagenes-de-archivo/cuerno_de_la_abundancia.html?sti=lwms2ib2z09n0dy93k|*
Guy	48. That's like a Halloween thing	
Elaine	49. That's like the harvest 50. Thing...cos there's loads of 51. pumpkins	
Shannon	52. Yeah	
Elaine	53. Yeah	
Shannon	54. I used to always bring in a can of 55. old beans	
Elaine	56. Why did we always bring in 57. canned food? I never 58. understood that!	
Shannon	59. Yeah like do they even have tin 60. openers in like the African 61. countries?	
Lottie	62. (laughing) in the African	
Guy	63. They could batter it…….open	
Shannon	64. Batter it…like with	
Elaine	65. Like batter the tin!	
Shannon	66. ..like fish batter!	
Shannon	67. Oh!	
Elaine	68. Oh, wait! Ha ha…I was going like 69. why would you batter the tin?	

Shannon	70. Oh yeah…well that one's got a 71. bracelet on top of a jumper	 *Figure 32: Take my hand by Jasleen Kaur, accessed on 23/5/17 at https://www.flickr.com/photos/jasleen_kaur/5079637921*
Shannon	72. That's another feast	 *Figure 33: Abundance of Fruit by Severin Roesen, 1860, oil on canvas, accessed on 23/5/17 at https://www.alamy.com/stock-photo/roesen.html*

Though not intended as stimuli for the discussion, the projected images open new lines of thought for Elaine. She says of the spirit, 'but if you think about it he actually looks like Jesus, how they illustrate him.' (Extract 6.2, Lines 1-3) There are no 'illustrations' of the spirit on the camera roll and the group have not yet accessed the camera roll pictures. This is clear from Guy's subsequent narration of his actions: 'photos…ooh that one looks fun' (Line 4-5). The projected images on the board add a new perspective to the pool of ideas, widening the dialogic space.

Elaine repeatedly revisits this idea as the group explore the camera roll images. Of Figure 23 Guy says 'candle' (Line 9). Elaine responds, 'Jesus!' (Line 1). Her exclamatory tone suggests a moment of insight or recognition. Elaine makes a meaningful connection between a picture of a small flame and her interest in the spirit looking like Jesus. For Figure 24 Guy states 'it's a wheat field' (Line 12). Elaine again says 'Jesus' (Line 13). Rather than evidence of Elaine being uncritical, sticking with her viewpoint and refusing to move on, I see it as acknowledgement of a perceived relevance to her expressed interest. Sensing from the others' lack of response that they are not seeing the connection she sees, she repeats it to maintain their attention to this idea. As the image on the iPad screen changes, Elaine uses

the verbal mode to keep this notion of a religious echo current and to make connections across the images as well as between the images and the literary text.

It is not yet clear why she associates these images with the spirit looking like Jesus. Her repetition may show that she does not fully grasp the association herself. She senses it is worth sticking with but cannot yet articulate convincing reasons. Both Figures 23 and 24 depict a light source in the top half of the frame, the area of sky, possibly connoting enlightenment and a heavenly aspect. Her interest in the literary character influences her interpretation of the images. The others can see the representation she sees on screen and hear the words she speaks. She anticipates that they will see what she sees and make the connection. The sequence of images helps Elaine to interrogate the meanings she is making, find ways to connect them and help others to connect with her meanings. They offer new perspectives for her to reflect on and are resources for her to communicate these insights to others.

Elaine comments on Figure 25, 'no its like joy isn't it, they all like represent joy all those' (Lines 16-17). Considering the images in relation to each other helps her develop her idea from Jesus to joy. The dialogic space widens as each image offers another possible way to see the spirit. Visually, perhaps she connects the silhouette's posture with her embodied experiences of that posture as an expression of joy. Perhaps the colour gradient changing to a lighter shade behind the figure makes the figure itself seem to be the source of light, which often connotes happiness. Here she connects light and positive emotion, an idea which forms a central part of their interpretation. Ideas about the positivity or happiness of the spirit were articulated earlier by the group. The spirit 'sounds a bit…jolly' (Extract 6.1, Line 14) and seems 'fun' (Extract 6.1, Lines 16 & 19) The idea of 'joy' has been mentioned (Extract 6.1, Lines 30 & 31) and three of the group mention joy or jolliness on the critical voice grids (Appendix U [1]). Ideas from earlier are rearticulated and connected here with religious concepts.

Figures 24, 25, 26 and 27 help Elaine develop her thinking about religious significance from Jesus, to joy and light, to God, to entering heaven. Guy comments on Figure 27, 'there's some people being pulled out of water.' (Extract 6.2, Lines 23-24). Elaine responds 'God' (Line 25). For Figure 30, she comments 'Gates to heaven!' (Line 43). The images help her broaden the way she thinks about a possible thematic connection. Her ideas, and other's ideas are held together and in tension with each other and with the images. The simultaneous presence of the image bank and a pool of ideas widens the dialogic space and helps them enrich and develop ideas which are difficult to articulate or only partially understood.

The images also seem to widen the dialogic space temporally as they prompt Elaine to draw ideas from a previous lesson into the interaction. When she makes the connection between the spirit and Jesus, it may not be inspired by the projected images alone, but also build on an interaction in the previous data collection lesson when Dexter wondered why Marley's spirit hadn't gone to hell, despite his wrongdoing. Elaine suggested that his ghost still walked the earth because perhaps he didn't do enough good to go to heaven (See 5.12.12).

[1] In the critical voice grids, Olivia comments that he 'seemed to be very jolly.' Guy wrote, 'he might represent the cheery, positive and giving feelings one would have at Christmas.' Elaine wrote that 'the second spirit symbolises the joy and happiness that Christmas brings. It makes the reader feel jolly the describing words of him and room makes this jolly.' Thes

The exploration of the religious aspect of Dickens' symbolism was influential, provoking several responses from the class. The projection of the images on the whiteboard seems to trigger her to return to this idea of Christian symbolism as she makes a connection across time to previous insights.

6.5 Synaesthetic Sense-Making And Learning The Mechanisms Of Critical Response From Each Other

Seeing the images on screen and hearing Elaine talk about them seems to help the others start to try similar strategies for interpreting and using images to develop their response. As they scroll through the images, a pattern seems to be established. Initially somebody, generally Guy, describes what they perceive it to be a picture of, for instance a 'candle,' (Extract 6.2, Figure 23, Line 9) 'a wheat field,' (Figure 24, Line 12) and 'a woman filled with emojis' (Figure 25, Line 14). This is followed by a comment, from Elaine initially, which is more metaphorical and articulates the associations she is making (Extract 6.2, Lines 11, 13, 16, 25). Later, Shannon and Guy adopt a more metaphorical approach with Figure 28. Shannon first describes the image, 'they're sharing brains,' then adds 'conjoined twins,' (Lines 28-29) making an association with a phenomenon. Guy then adds 'that one looks like get out of my head' (Line 31-32) suggesting a phrase or idiom he associates with the image. Shannon then starts to sing a pop song with this line in (Lines 40-41), working associatively.

Lottie also relates an image to an idiom, connecting Figure 27 to the phrase 'everything in the palm of my hand,' (Line 26). In earlier discussions Lottie associated green with 'success,' (Extract 6.1, Line 24). She seems to revisit this idea as she works associatively with the image. Having everything 'in the palm of your hand' implies having all one needs within one's possession. Like Elaine, she finds connections with her interests through the images as the students start to develop their repertoire of interpretive strategies together through the multimodal work.

It can be difficult to articulate embryonic ideas, hunches and interests which feel significant, hence the brevity of comments such as 'Jesus' and 'gates to heaven.' Perhaps the images help by offering another mode to reflect back at them the ideas they themselves are struggling to articulate, supporting the students' articulation to others because they can consider the verbal contribution in light of the image which adds another shade of meaning to what is being said. In this way, they can support the voicing or objectification of fledgling ideas so that they can be developed together. Held in tension with the spoken words, the two things together generate possibilities. Perhaps what matters here is not the specific affordances of individual modes but that a combination of modes enriches the students' interaction by offering additional scope to find connections and share insights.

6.6 Narrowing and Deepening the Dialogic Space When Choosing an Image

Once the images have been discussed, the group have to choose one to use. They move from considering each image in a quick-fire process where possibilities are kept open, to considering a few images more carefully and seeking reasons to reject particular images.

Extract 6.3 of small group discussion of images during multimodal composition

Guy	1.	I think either that one or that one
Shannon	2.	(yawning) aaah ha ahhh (turns into yawn singing)

Guy	3. Or that one
Shannon	4. (singing) for your loving is all I think about
Guy	5. But it's like….so what one do you think?
Lottie	6. I don't know really
Shannon	7. I don't really mind to be honest
Elaine	8. What's that one?
Guy	9. Either the candle holding lighty one……. the lady with the emojis
Elaine	10. He holds the can …hey no he holds a candle in the um thing doesn't 11. he
Guy	12. He does……or like the foodie one
Lottie	13. Yeah but he wants a candle as well, someone wants a candle…. I 14. think Scrooge wants a candle
Shannon	15. I am a candle
Elaine	16. And the light that's guiding him
Guy	17. I feel like we could write more about this one
Lottie	18. God if we choose the candle we could say Scrooge wanted a candle 19. and the spirit could represent his candle cos he wants the happiness 20. that he doesn't have
Guy	21. Scrooge doesn't want a candle, his assistant wanted the candle
Lottie	22. Oh, dammit
Elaine	23. It could be…. No but it could be…. but the spirit is like Scrooge's 24. guiding light so that he can like (unclear) good
Guy	25. The spirit can guide him with his light
Elaine	26. Yeah…. that's what I was trying to get out

Choosing forces them to verbalise justifications, deepening the dialogic space. Guy, who is holding the iPad, says 'I think either that one or that one…or that one' (Extract 6.3, Lines 1 & 3). The shift to this new process, from considering all to making a choice seems quite difficult for them. Shannon sings lines of a Kylie Minogue song inspired by Guy's comment about Figure 28. Lottie and Shannon make non-committal contributions (Lines 6 & 7). Guy returns to describing the images, 'either the candle holding lighty one…. the lady with the emojis,' 'or like the foodie one' (Lines 9-12). These descriptions prompt them to think again about connections with the literary text. Elaine responds, 'he holds the can..hey no he holds a candle in the um thing doesn't he' (Line 10). Previously she associated the image with 'Jesus.' Her exclamation, 'hey,' suggests an insight as she makes a new connection with the torch the spirit carries. Her next utterance, 'and the light that's guiding him,' (Line 16) considers the candle/torch from a new perspective. After realising a literal connection, that the image represents a candle and the spirit holds a kind of candle, she adds an interpretive

comment. Guy's use of the word 'lighty,' is the first time the group mention light. Elaine now echoes the word light and connects it to the idea of guiding.

The others continue discussing more literal connections (Line 18-21). Lottie tries to connect it to the plot (Lines 13-14). She then develops the idea of guiding that Elaine raises: 'the spirit could represent his candle cos he wants the happiness that he doesn't have.' (Line 18-20). Here, she starts to explore the symbolism, connecting the candle with character development and exploring what it 'represents.' The rephrasing that ensues as they grapple with this idea suggests it is cognitively challenging work. Elaine says, 'it could be..no but it could be..but the spirit is like Scrooge's guiding light so that he can like (unclear) good' (Lines 23-24). She enriches their ideas about character development with a thematic insight into the moral of the story: the spirits teaching Scrooge. Now Guy rephrases; 'the spirit can guide him with his light.' (Line 25). Elaine's original idea of looking like Jesus is lost, but it has inflected their interpretation with consideration of moral significance. As they narrow to focus on one image, they deepen consideration of its connections with the text. As they do this, they seem to be fixing upon the candle image.

Lottie resists this fixing: 'Ok yeah fine…I was really liking my idea but…wrong.' (Extract 6.4, Line 1). Shannon also expresses disappointment over the image choice: 'I was liking the woman' (Line 2). They seem keen to maintain an openness, reluctant to fix on this particular interpretation just yet. This is understandable as the other options have not yet been explored. Their resistance forces the group to articulate reasons as to why the other images are less appropriate. In the following section I explore how, in deepening the dialogic space, they draw into consideration more aspects of the image and the literary text, working across and between modes, in order to finalize a decision about the image.

6.7 Synaesthetic Meaning-Making While Making Decisions and Choices

As they consider each image, it is held in tension with their emerging envisionment of the second spirit as they search for a sense of fit. They compare impressions generated by the written text, with impressions generated by the image and those emerging from discussion. This section explores the synaesthetic nature of their meaning-making as they choose and discount images, engaging in evaluative comment.

Extract 6.4 of small group discussion of image during multimodal composition

Lottie	1.	Ok yeah fine…I was really liking my idea but…. wrong
Shannon	2.	I was liking the woman
Guy	3.	I like the woman
Lottie	4.	Ok well let's just do the
Guy	5.	He's not *that* jolly though
Lottie	6.	Yeah he's not *THAT* jolly
Shannon	7.	Noooo...he's just sort of like a happy chappy
Lottie	8.	It's a happy nice little flame innit
Guy	9.	Yeah he's…. like not this one, the fruit one's like too formal, he's like woo-err

	10. and that's just like ooh
Lottie	11. Yeah he's a bit cooler than that, so I say this one
Shannon	12. No, the cherries is so boring
Elaine	13. I don't understand the cherries
Guy	14. But they're such nice cherries
Shannon	15. But they're so boring
Elaine	16. Yeah but you can't just pick cherries and say that I picked these because 17. they're like really nice
Guy	18. (laughing) mm hmm...so are we doing that one then?
Lottie	19. I say so, right whack on ShowMe

Of Figure 25, Guy says 'yeah he's not *that* jolly though (Extract 6.4, Line 5). The emphasis in his enunciation of the word 'that' suggests that the jolliness in the image is more intense or extreme than that shown by the spirit. Making this statement involves some complex transmodal and synaesthetic processes. The image depicts a silhouette of a female figure, arms raised and outstretched, filled with many tiny emoji symbols. The way the blue background darkens towards the edges and is lighter around the figure, with lighter lines radiating out from the figure, perhaps implies a light source behind or within the figure. His interpretation of a high degree of joy draws on a sophisticated 'aesthetic' sensitivity and embodied knowledge of posture. The multiple emojis may suggest an abundance of emotion. Light often symbolises positivity and seems to emanate from the figure, as if she is the source of the positivity and light. These are then weighed up against Dickens' written description of the spirit. The sense of activity and energy he interprets from the image do not match with his internal envisionment of the spirit. The images seem to support a dialogic space across modes – enabling written and spoken material to be compared and contrasted with visual material. The combination of modes supports a creative criticality which would seem difficult, if not impossible to achieve if the students were using just linguistic modes of the written text and discussion.

Shannon agrees and rephrases, 'noooo he's just sort of like a happy chappy' (Extract 6.4, Line 7). Guy does not need to explain as she seems able to *see* what he is talking about. Lottie then agrees: 'it's a happy nice little flame innit' (Line 8). Following Guy's tactic of comparing the visual message of the picture with her sense of the character from the novel, she personifies the flame, attributing an emotion to it. Personifying the flame seems to be a verbal trace of the synaesthetic processes she is engaged in, shedding light on how the different modes are impacting her critical response. She attributes a lived emotion (the second spirit's joy) and a disposition (niceness) to the object (the candle), suggesting a substitution process similar to metonymy, where an aspect of one entity is substituted or associated with another entity. The adjective 'little' performs a hedging function, echoing Shannon's use of 'just.' As the spirit is physically enormous, I am interpreting that this relates to the nature of the joy being smaller, less, as Guy suggested. Lottie uses a synonym to tone down the intensity of the emotion. It is 'happy' rather than 'joy' (Line 7).

'Happy chappy,' introduces another nuance which seems to influence their consideration of the subsequent image. The rhyming quality of the phrase and the word 'chap,' introduce a notion of informality in relation to the spirit. Guy's seems to apply this implied idea as he justifies rejecting the fruit image (Figure 33). He says, 'yeah he's…like not this one, the fruit one's like too formal, he's like woo-err and that's just like ooh!' (Line 9-10). This utterance underscores the complex synaesthetic thought processes which Guy manages to communicate to his group members. Figure 33 is highly staged and seems like the kind of highly formal still-life depictions which you might encounter in art galleries. The difficulty in articulating this sort of sense-making is suggested by Guy's use of evocative sounds to try to convey his particular attitudes or sensibilities to the group. Describing the spirit as 'woo-err' I imagine may be accompanied by some gesture, posture or expression not captured by the audio recording, to convey to the others a certain kind of person or behaviour. The sound alone suggests something free and easy. It contrasts with Guy's delivery of the sound 'ooh!' which manages to create a sense of primness and of being impressed. The group seem to have no problem in understanding his intended meaning. Lottie agrees 'yeah, he's a bit cooler than that' (Line 11). This understanding probably relies on earlier comments. Shannon referred to him as a 'fun guy,' pinpointing the fact he wears fur and is barefoot (Extract 6.1, Lines 15- 22). These ideas are left hanging at the time but seem to influence the reasoning here. Having no shoes suggests a relaxed, informal approach. Wearing fur has connotations of luxury and decadence. While they are not fully able to articulate this yet, they hold multiple ideas in mind and are able to use the visual resources of the images to refine their interpretation. Having to decide forces them to try to verbalise the complex meanings they are making, helping them become increasingly aware of them and how they are making them. Being enabled to work synaesethetically, drawing from meanings made across different modes, has potential to support students' ability to communicate and share their emerging envisionments.

6.7.1 From Synaesthetic Meaning-Making to Verbal Critical Response

Once the image is chosen and included on their slide, the group decide to write an explanation of why they chose the image. Although they have already highlighted the passage, chosen their image and grappled with the image's significance for their interpretation of the spirit, they struggle to write and seem to have to reconstruct this understanding for a second time. This section explores this difficulty in moving from synaesethetically-derived and communicated meanings to expressing this in words.

Extract 6.5 of small group discussion of text during multimodal composition

Lottie	27. Ok...right…so the reason why we chose…this…was…Guy? The 28. reason why we chose this picture is because..
Guy	29. How about, whatever Mr Dickens does[2]?
Shannon	30. Umm because
Guy	31. The light to guide Scrooge (unclear)
Shannon	32. He's a happy man and being happy is...light

[2] Mr Dickens is the name of another subject teacher. They are not referring to Charles Dickens. Guy and Elaine are discussing what they will be doing in a later lesson when Lottie draws them back into discussion of the text.

Lottie	33. (slowly –writing) The light to guide… guide Scrooge
Guy	34. Scrooge isn't blind!
Shannon	35. I never said he was blind!
Lottie	36. …Scrooge through…Guy, guide Scrooge through what?
Guy	37. His second spirit…no no
Shannon	38. No cos being…the light shows happiness but …. like yeah
Guy	39. To guide him to his new person?
Lottie	40. Yep ..to guide him
Shannon	41. Yeah
Guy	42. Into what he can be, into the future, it's the present one, but he's 43. going from the present to the future
Shannon	44. Like when you die people say you see a light so instead of him 45. dying he's just like
Elaine	46. But you know when they go erm when people die and they're like 47. oh they go into the light
Guy	48. Yeah
Shannon	49. He's just changing from the person to (unclear) self
Guy	50. So, like he's going into the light like for his new life
Elaine	51. So, like his old…. his old persons dying and he's being a new person 52. and he's being like taken into the light
Guy	53. Ah!
Shannon	54. Regenerating…. like Dr Who...regenerating

Lottie, who is holding the iPad and typing, asks for help in constructing a sentence about their ideas (Extract 6.5, lines 27-28). Guy suggests 'the light to guide Scrooge.' (Line 31) Shannon suggests 'he's a happy man and being happy is …light.' (Line 32) Shannon's only previous comment about this image was that the spirit is a 'happy little chappy.' This contribution shows she has taken on board the reasoning of other group members who were seeing the light symbolically.

Although the group made the connection between the candle, light and guiding, they still encounter problems when trying to write an explanation on their slide. They are no longer fully sure why they used the word 'guide.' Guy, momentarily confused, says, 'Scrooge isn't blind!' (Extract 6.5, Line 8) seemingly relating the word to guide-dogs and visual impairment. They have lost sight of what it was they had been trying to say. Lottie also struggles to progress this thought. She asks 'Scrooge through.. Guy! guide Scrooge through what?' (Line 10). Initially nobody can respond. Guy proposes 'his second spirit,' (Line 11) but realises this does not make sense. Shannon repeats her previous idea, linking light and happiness (Line 12), as if trying to find a thread. Then Guy tentatively asks, 'to guide him to his new person?'

(Line 13). The intonation shows he is questioning this, trying it out, hesitant and seeking input from the others. When both Lottie and Shannon agree, (Lines 14-15) he rephrases again, 'into what he can be, into the future, it's the present one, but he's going from the present to the future' (Lines 16-17).

While the images enabled rich, allusive ideas to be shared, and triggered synaesthetic meaning-making, the cognitive work needed to give this understanding verbal shape is significant. To make sense of their idea, they need to consider the impact on Scrooge, not just the spirit. Guy's pronoun usage becomes confusing as he tries to distinguish between the spirit and Scrooge. He talks about 'what he can be,' (Line 16) referring to Scrooge. He then uses the pronoun 'it's' (Line 16) shifting focus onto the spirit. He says, 'it's the present one' supposedly meaning the Ghost of Christmas Present.' The statement, 'he's going from the present to the future' could reference either of the characters. The flurry of analogies and rephrasing that follows suggests to me that all the students are engaged in complex processes of transduction, trying to give verbal shape to their emerging understandings. Shannon and Elaine relate it to an idiomatic expression to describe the experience of death. (Lines 18-20). They draw on their repertoire and experiences of phrases and concepts to find a matching or related notion to help them make sense of Guy's idea and grapple with the consequences for Scrooge, which are only now being considered (Lines 22-27).

The synaesthetic nature of these processes is underscored by Shannon's flash of insights, when she says 'Regenerating...like Dr Who regenerating!' (Line 27). This intertextual link to a popular TV programme draws attention to the way in which the two instances are similar. In both a character is changing and effectively 'dying' but remaining alive. There is a notional death of an old self and rebirth of a new self. Interestingly, depictions of the regeneration process in Dr Who show light bursting out from the character's body, radiating out, becoming blinding, obliterating him and then fading to reveal Dr Who in a new form (Figure 34). I would argue that this connection has its roots in the visual resources the students have been using. Figure 25 has strong visual parallels with this image of Dr Who's regeneration, with light radiating out of a figure, arms outstretched, and head raised. The images enrich the students' joint meaning-making here, supporting critical voice development by allowing them to make connections and distinctions drawn from a broader range of modes and texts than they are likely to have done if they were only working with linguistic resources and responses.

6.7.2 Synaesthetic Meaning-Making and Slide composition

The writing on the group's slide (Figure 35), 'the light to guide scooge to his new life,' is positioned on the left-hand side, at the same level, vertically, as the flame. It partially overlaps the image, stopping just at the outer edge of the yellow area which depicts the flame's glow. The group don't discuss this positioning, but in light of their discussion, it appears meaningful. It creates a visual sense of 'guiding' as the sentence progresses towards the flame. It crosses from the white area of the page into the image, echoing the sense of change and transformation that they discussed (Extract 6.5, Lines 13-27). Elaine and Shannon talk about 'going into the light' (Lines 18-20) as Lottie is composing the sentence on screen. The sentence positioning seems to have been influenced by the verbal discussion taking place at the time. This suggests synaesthetic meaning-making processes at work as Lottie listens to ideas emerging from the talk, inputs words onto the screen and visually reviews the slide's overall appearance.

As they hurry to finish, the choosing of a keyword and an emoji overlap and influence each other. Guy is holding the iPad, physically adding the elements to the slide at this point.

Choosing a keyword forces them to pinpoint the essence of their response to the spirit. They suggest 'really happy,' (Extract 6.6, Line 2,3 & 6), 'green with envy' (Line 4), and 'jolly and cheerful' (Line 7). They seem to return to some of their initial interests and lose sight of their point again, even though their response has developed considerably since they first pooled interests at the start. They struggle to find keywords which relate to their sentence.

The three keywords suggested describe the spirit but capture nothing of its impact on Scrooge or use by Dickens, which are the focus of the lesson question. As the group wrote their sentence, they started to relate the appearance and nature of the spirit to its impact on Scrooge. They added the temporal aspect, considering positive consequences from the encounter. Sensing this, Lottie struggles for the phrase 'a cheerful influence' (Lines 7-10). This encapsulates both the nature and impact of the character, bringing coherence, but it takes time for the others to understand this as they seem distracted by funny emojis.

Guy announces he is going to choose an emoji (Line 8) but without a keyword, they don't have a stable central idea to guide the choice. Their suggestions seem somewhat unfocussed and largely driven by humour: an 'eggplant one,' (Line 9) or a 'pumpkin' (Line 11). Once the idea of a cheerful influence is shared, the process of choosing an emoji becomes more focused and purposeful. Guy, proposes a queen emoji (Line 12.) When challenged, he responds, laughing, 'because she's a really positive influence' (Line 14). The meaning-making again seems to be prompted by consideration of two elements in tandem, the keyword and the emoji. It is as if they are almost starting again. Lottie proposes a 'Santa' (Line 16) and Elaine returns to her initial strong interest, suggesting 'Jesus emoji…oh yeah' (Line 17.) Shannon continues with the humorous suggestions, this time proposing a devil (Line 21). They don't explicitly reject any ideas, leaving them hanging until a better idea comes along. It is the act of writing and inputting on to the screen which seems to prompt them to critically evaluate what they are doing. Guy suddenly asks 'and the Queen's an influence...why does he seem influential? Why are we writing this?' (Lines 37 & 38). Although Lottie's suggested key phrase of 'cheerful influence' inspired his addition of a queen emoji, he seems to have lost all sight of their response. When Lottie re-explains 'because he's cheerf…he's he's a positive influence,' (Line 40) Guy rephrases to 'charismatic,' (Line 42), the word which appears on the final version of their slide. The act of adding the keyword to the screen and seeing it in combination with the image, sentence, quote and emojis, triggers re-evaluation and a search for coherence. The act of adding and taking things away from the slide, perhaps enables them to consider the slide's overall message in a way which they struggle to achieve verbally. In trying to hold in their mind, ideas about the keyword, the emojis and the other elements on the screen, they struggle and lose sight of their point. Seeing the writing being added onto the screen seems to help Guy realise or become aware of either the inconsistency in their slide, or a gap in his understanding.

Pedagogically, making the multimodal text allows them to have all these ideas in different modes, visually held within a single frame, so they don't have remember and hold in their minds all the previous thinking, but can assess what they are processing or considering currently in conjunction with the other elements with greater ease.

Figure 34: Dr Who Regenerating

Figure 35: Group B's Multimodal Slide

Extract 6.6 of small group discussion of emoji and keyword during multimodal composition

Lottie	1. How would you describe the spirit
Elaine	2. How would you describe the spirit? We describe the spirit as being 3. Really happy
Guy	4. Green with envy
??	5. The case...the case? The case…put it back on
Shannon	6. Guy! No really happy
Lottie	7. Jolly and a cheerful… a really cheerful what's it called um….
Guy	8. I'll give it an emoji
Shannon	9. Do an eggplant one, dare you
Lottie	10. …influence, he's a really cheerful influence
Shannon	11. I really liked the pumpkin emoji. I think it's really nice
Guy	12. Oh, we should put the Queen then…queen emoji
Lottie	13. Why?
Guy	14. Because she's a really powerful influence (laughing)
Shannon	15. Wow! Just because you're a royalist
Lottie	16. Maybe we should put Santa
Elaine	17. Jesus emoji...oh yeah!
Guy	18. She's like Santa
Shannon	19. Sonny Jim
Lottie	20. (???) that's not how Santa is
Shannon	21. Do the devil emoji, just because it's funny
Guy	22. You don't know that
Lottie	23. Well so don't you...I've seen him before at Longleat.
Lottie	24. Do the Arabian Man
Guy	25. You saw Santa at...oh right I get it now
Shannon	26. And at the supermarket and
Guy	27. Queen or King?...The Queen's better...or together
Elaine	28. Queen
	29. (laughing)

Shannon	30. That's funny innit
Lottie	31. Oh, Shite me…..Guy you can't make it bigger like that…look my 32. friend
Guy	33. (laughing)
Lottie	34. Now you ..look right
Shannon	35. How are they good influences?
Guy	36. Santa because he's a little bit like Santa in't he
Lottie	37. No, they're not good influences, look right
Guy	38. and the Queen's an influence…why does he seem influential? Why 39. are we writing this?
Elaine	40. I think write Jesus down
Lottie	41. Because he's cheerf…he's he's a positive influence
Shannon	42. I thought you were going to say he's a Jew!
Guy	43. Charismatic?
Lottie	44. Charismatic

6.8 Presentations as Multimodal Ensemble, Sustaining and Widening Dialogic Space

This section explores the students' presentations as *multimodal ensembles* (Kress 2010, p.159). Their co-constructed response is projected and experienced visually in conjunction with their spoken voices, gestures and gaze. The students presenting *orchestrate* the ensemble, using multiple modes to convey their critical response. I, the teacher and the class audience compile ensembles, motivated by our interests, selecting from different modal inputs in deciding which modes or inputs to attend to as we make meaning from them.

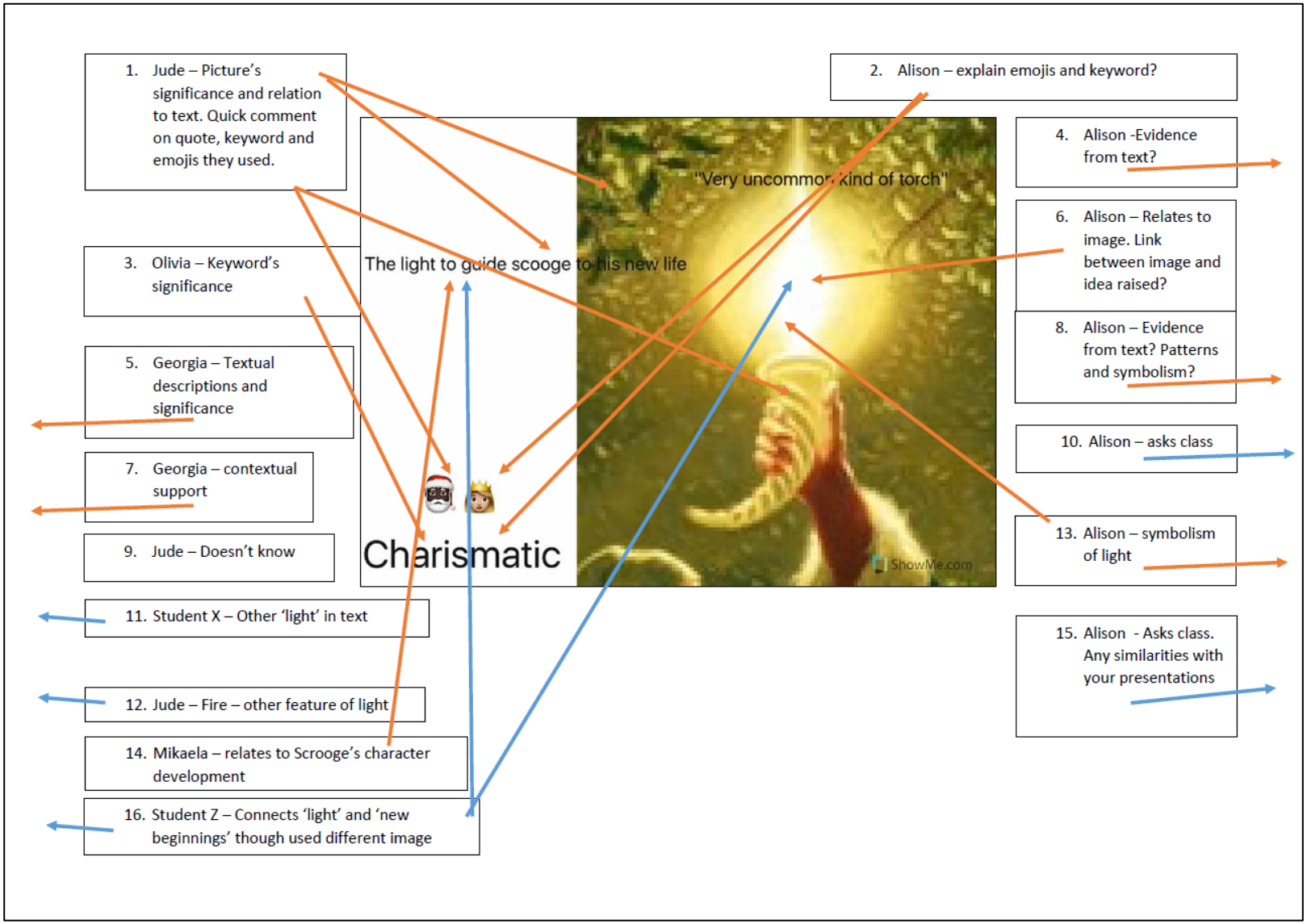


Figure 36: Reading Path Taken Through Group B's Multimodal Slide During Whole Class Presentation

Extract 6.7 of Group B's whole class presentation of their multimodal slide

Alison …tell us about what you thought about this ghost and what it represents

Guy Right, so we chose this picture because we said that he was holding a torch and like when someone dies they say that they go towards the light so it's like the old Scrooge is dying, and he's being led into his new life as a nicer kind of person and the quote we used was 'very uncommon kind of torch'….and we said that the ghost was very kind of charismatic and we used those emojis

Alison Ok, good, can someone talk me through the emojis and why you Chose charismatic

Lottie We chose charismatic because we feel that the spirit is a very Positive influence on Scrooge and is trying to bring out the best in him

Alison Is there anything in that description that gave you that feeling? Any particular things you can pinpoint?

Elaine Well I thought that the way the ghost was described as the way that he would like see Jesus in a way so he has like the holly on his head and his robe

Alison Okay! So, he's almost like an icon figure, a Jesus type figure

Elaine Yeah

Alison That's interesting, did you feel it was, the light was a sort of religious light or Not really, do you feel it is a religious ghost or not really a religious ghost?

Elaine Well Christianity was quite popular back in that age so I feel like it could be linked yeah

Alison Interesting yeah, mmm..were there are there any other aspects of the light, so, you've really focused on the light and the torch is definitely a big source of light isn't it, were there any other bits of light you noticed? Because the light gets used throughout a Christmas Carol, Its quite symbolic all the way through. Is there any others in this section? Any other sources of light around this ghost that you can remember?

Guy We didn't notice any

Alison I'll throw this out to the class, are there any other sources of light around this ghost, any other things to do with light that you noticed in the description?

Owen They talk about reflections…

Alison	39. Say again…. reflections!
Owen	40. … says the light bouncing of the holly leaves...yeah.
Alison	41. The holly leaves...yes! He talks about the little reflections of 42. light bouncing off The holly, so there's that sense of light as 43. well,….and there's another big source of light in the room 44. behind the ghost
Guy	45. The fire
Alison	46. There's a big roaring fire…so can you think, I'd really like your 47. Interpretation of light, can you think of any other connotations 48. of the light, the fire and the brightness….and sparkling…does it 49. suggest any other ideas as well?
Shannon	50. Umm I don't know, I think it's to do with becoming a new 51. person and changing
Alison	52. So light as a beacon he can follow
Shannon	53. Yep
Alison	54. That is really interesting...did anybody else have anything similar 55. to what these guys had in their presentation?.... what's similar 56. in yours
Justin	57. Well we had the light er the horizon picture
Alison	58. Aha So you chose the light picture
Justin	59. Yeah
Alison	60. For the same reason?
Justin	61. Uh…pretty much yeah…a new beginning, a new day so a new 62. Scrooge
Alison	63. a new beginning, a new day so a new Scrooge, ok that's 64. fantastic, thank you ever so much

Class start to clap as they sit down

For the audience, the multiple modes can sustain dialogic space by offering increased options for making meaning from their presentation. Guy explains their image choice: 'we chose this picture because we said that he was holding a torch and like when someone dies they say that they go towards the lights so it's like the old Scrooge is dying and he's being led into his new life as a nicer kind of person' (Extract 6.7, Lines 2-6). Their slide is visible as he speaks, so he can both 'tell' and 'show' their meaning at the same time. The written text, 'the light to guide scooge to his new life,' and the large torch keep those ideas in view while the talk progresses and other ideas are raised. Where talk is ephemeral, the visual projection endures, supporting others in engaging with their perspective. For teachers seeking to draw students into dialogue with each other, this can support critical voice development within the class by enriching their engagement with each other's

interpretations. Multimodal response can support 'dialogic interaction between different representations of meaning as well as between people and perspectives' (Wegerif 2007, p.211). Hearing Guy and seeing the projected slide made it easier to understand and engage with their response.

Figure 36a: Video Still of Group B preparing to present their multimodal slide

Figure 36b: Video Still of Group B preparing to present their multimodal slide

Figure 36c: Video Still of Group B preparing to present their multimodal slide

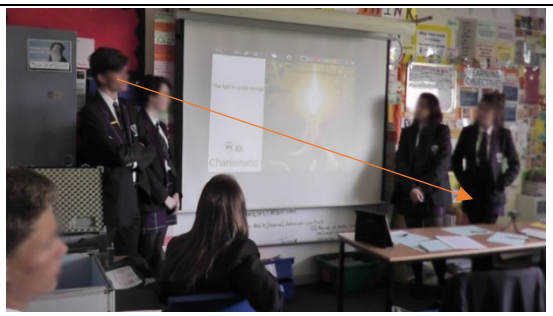
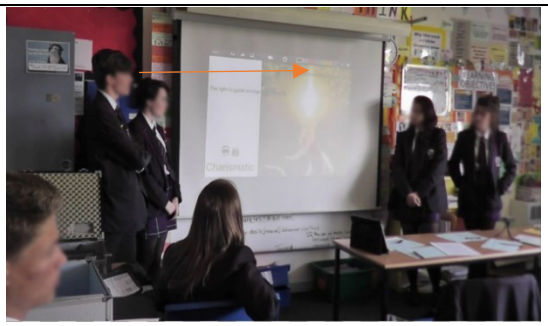
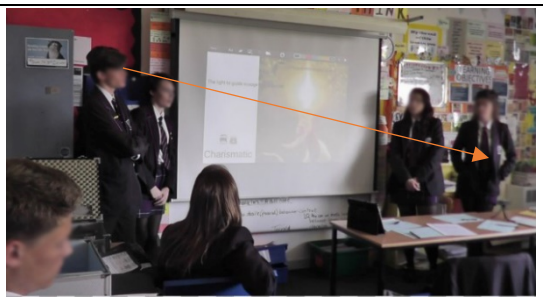
Exploring students' orchestration of different modes can shed light on critical voice development during the presentations. Before they start talking, the students orchestrate their bodies in relation to each other and to their slide. They position themselves with two students either side of the screen; an arrangement which every group adopts without ever having been asked to do so. Guy draws Shannon's attention to the camera, pointing to it, (Figure 36a) then steps further back from the screen. He seems to consider the future texts, the video-recorded presentation and the presentation experienced by the class and adapt his position to achieve a particular shot composition and to frame the view. He uses gesture to influence how his group mate positions herself (Figure 36a), shaping the overall visual effect of the presentations. This non-verbal interaction suggests that where they stand is significant and that full visibility of the slide and of the group members appears to be an important visual feature of this genre that is emerging throughout the lessons.

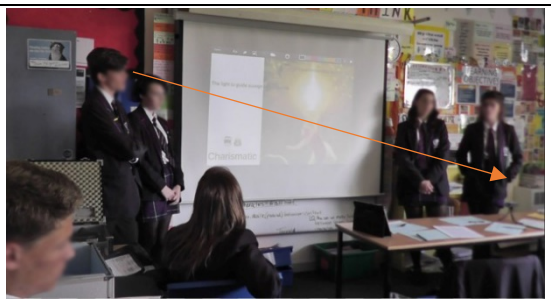
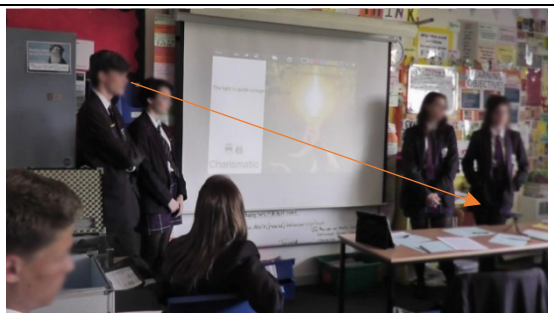
Shannon responds to Guy's pointing by looking directly at the camera and raising her hand in a victory V hand gesture (Figure 36b). This seems to signal her adoption of a new persona and mark a shift into a new performative ensemble where their bodies are part of the response being assessed.

Figure 36d: Video Still of Group B Deciding Who Will Speak First

They use gaze and expression to orchestrate who talks. When I prompt them to start, the girls very briefly look at Guy. Shannon turns and looks up at him directly. Elaine smiles broadly and looks directly at him. Lottie smiles in a subdued way and looks across at him (Figure 36d). He appears not to look back at them but, after a short pause, starts talking with 'Right, so…' (Extract 6.7, Line 2). Embodying their critical response seems to be guided by unspoken rules which influence their actions. They do not point and speak to negotiate who should go first as if they consider that the talk should focus exclusively analytical work of verbalising their ideas about the literary text, not on logistics like organising themselves and negotiating. Perhaps they feel the presentation should be carefully planned, structured and unified, that they act seamlessly together. This conceals and belies the emergent nature of the presentation, creating an impression of a rehearsed performance. I see this as evidence of them trying to adopt the role of 'experts' in their construction of the ensemble, trying to make it look like they 'know' what they are doing and having authoritative presence.

Extract 6.8 gaze and speech during whole class presentation

Frame	Time	Still from Video Footage	Speech
1	27.40		Right, so we chose this picture because we said
2	27.43		That he was holding a torch and like
3	27.46		When someone dies
4	27.47		They say you go towards the light
5	27.49		So, it's like the old Scrooge is

6	27.50		Dying and he's
7	27.51		being led into his new life as like a nicer, kinder person

As Guy speaks, his gaze shifts every few seconds from looking towards me to looking at the projected slide. The brief glimpses seem to enable him to continue talking. After his initial comment about choosing the picture, Guy uses 'and like' (Extract 6.8, Frame 2) as a filler while he turns his gaze back to the screen. He then continues, adding detail about the significance of light and associations with death (Frame 3) seemingly inspired or reminded by the slide. Another couple of quick glances and he further develops their ideas by relating this to the spirit leading Scrooge towards a new life (Frames 3 and 5). These glances support his thinking and verbalisation.

During small group work, we saw the addition of new ideas could cause the students to lose sight of the point they were making. In the presentation, talking from memory alone and trying to keep track of and relate the various ideas is similarly challenging as he needs to consider the audience's potential response. In this flow of ideas and impressions, the multimodal slide seems to keep the dialogic space open for Guy. The visual representation of their response is held in tension with his emerging talk, allowing him to re-orientate and remind himself as he talks and without interrupting the flow of his presentation or having to pause to read.

Extract 6.9 gaze, gesture and posture during whole class presentation

Frame	Time	Still from Video Footage	Audio
1	28.30		Well I felt that the way that
2	28.33		
3	28.34		The ghost was
4	28.34		

5	28.35		Described as kind of how we would see
6	28.38		Jesus
7	28.39		In a way….so he had the
8	27.42		Holly on his head
9	28.43		And

10	28.44		His robe
11	28.46		And everything

Elaine also seeks input from the screen (Extract 6.9, Frame 2). Asked why they felt the spirit was a 'positive influence,' Elaine starts to answer, 'well, I felt that the way that,' (Frame 1) before turning and looking at the screen, pausing momentarily while looking at the screen, then back and continuing, 'the ghost was' (Frame 3). After another brief pause, she adds, 'described as how we would see Jesus.' (Frame 4) At her first hesitation, she seems to look to the board for a visual input which is no longer there. At her second hesitation, she seems to be internally searching for the answer. Earlier, the teacher's projection featured illustrations of the spirit which prompted her visual connection between the spirit and Jesus. Now, she seems to look back to where that illustration originally appeared, as if for help to answer the question. However, their slide, not the illustration is projected, so she has to rely on memory to explain what it was about the appearance which made her think of Jesus.

As she explains the connection, her gestures seem to help her locate the ideas and reconnect with the visually conveyed meaning. As she says, 'so he had the holly on his head,' (Frames 7-8) she lifts both hands, index fingers pointing up, towards her own head and moves each in an arc, as if indicating the shape of the holly wreath. Then, as she mentions 'his robe,' she draws both hands, palms open down her the front of her body, and overlapping them in front of her stomach, as if to indicate a covering of the body (Frames 9-11). This 'gestural outlining' is described by Kress as a 'common communicational phenomenon …especially where a topic is 'difficult' for whatever reason.' (Kress 2010, p.168). Kress theorises that 'meanings sketched or introduced in one mode are subsequently re-articulated in a mode which is relatively more explicit in relation to the topic at issue.' Elaine seems to draw heavily on her visual experience and, through transduction, start to verbally reason her interpretive processes. This suggests that she orchestrates modes to help her find the words to voice her insight in the format expected here. She can gesture and show before she can retrieve the language. Multimodal response then supports her in voicing a critical response by enabling her to start communicating her

ideas using gesture while the words are still being found. In addition, perhaps the multimodal nature of the work has supported her verbal articulation. The combination of visual, embodied and verbal representations offers a dialogic space in which Elaine can reinforce her sense of the significance of the spirit's appearance, enabling her to draw on memory of multiple modes to make new connections with that meaning as the presentation unfolds.

6.9 Multimodal Ensemble Sustaining Dialogic Space For Q&A

During lessons, I wasn't always confident what questions to ask to help the students develop their response. The teacher was not interested in the images, and with so many modes to attend to, I felt uncertain what would be fruitful. Analysis of the reading path (Figure 36) and the presentation transcript (Extract 6.7) reveals ways in which the multimodal ensemble shaped my response to their presentation and suggests that the multiple modes may have some pedagogic advantages.

After Lottie explains that their keyword 'charismatic' was chosen because the spirit is a 'positive influence on Scrooge,' I ask them for evidence from the literary text (Extract 6.7, Lines 6-9) My question seems to have been prompted by their slide. The quote, 'a very uncommon kind of torch,' evidences that the spirit has a torch which is special in some way but does not obviously support Guy and Lottie's comments about the significance of the torch and the spirits' influence on Scrooge. As their interpretation unfolds and their verbal explanation develops, the visibility of all the elements in one frame allows me to quickly notice that the quotation doesn't seem to 'fit.' Or the fit is not clear and needs explaining to me. The enduring visible presence of the slide sustains the dialogic space during the presentation as I hold my experience and understanding of the literary text in my mind, hear their interpretation orally emerging and see their 'frozen' visual representation on screen. Attention to all three of these enables me to develop a richer sense of their intended meanings and notice things which are not there. The lack of quotation prompts me to probe this aspect of their response quite early in the interaction, though this was an almost instinctive decision.

Using multiple quotations to make critical response more robust and convincing was a particular aim in this lesson (Figure 37). The students were asked to look for 'quotes' in the plural and reminded about looking for more than one piece of evidence. Pedagogically, a key motivation or interest this lesson was to encourage more thorough evidencing and attention to textual detail. Visible inclusion of quotations on the slide seems to facilitate a quick apprehension of the students' weaving in of textual detail here.

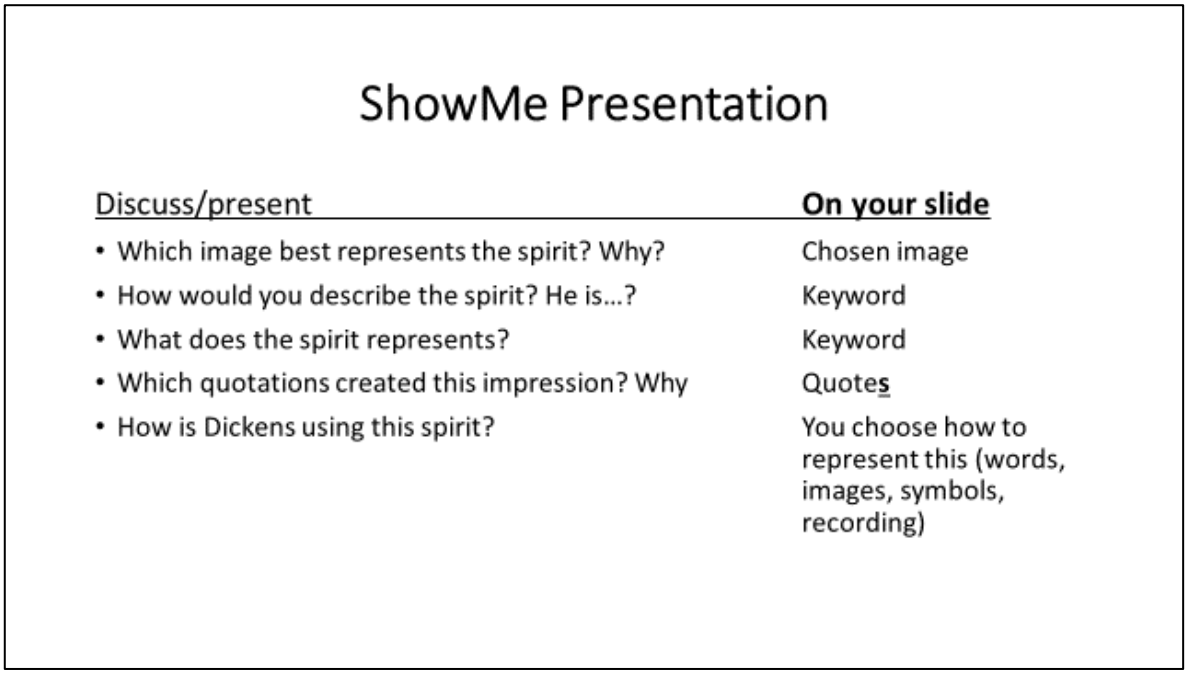


Figure 37: Teacher's Projected Task Instructions

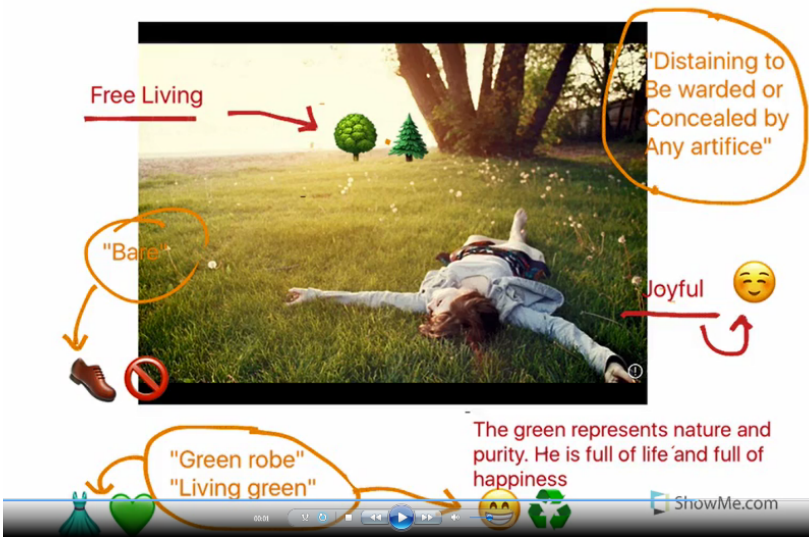


Figure 38: Group C's Multimodal Slide

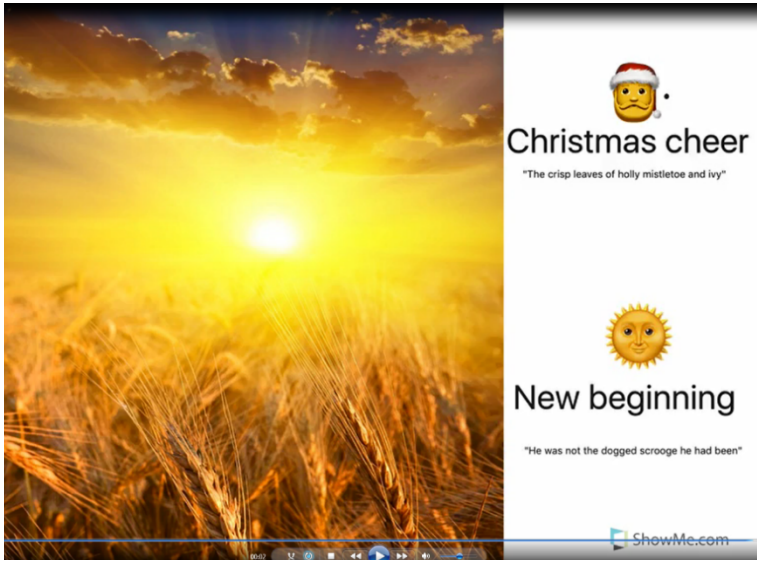


Figure 39: Group G's Multimodal Slide

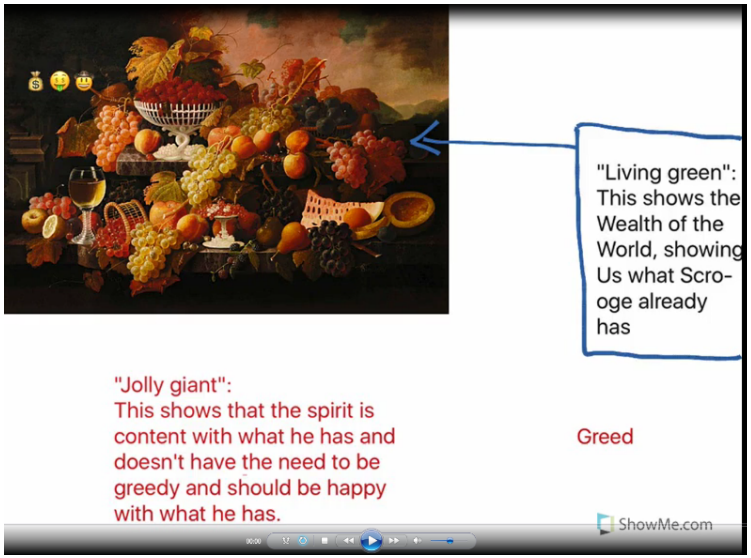


Figure 40: Group E's Multimodal Slide

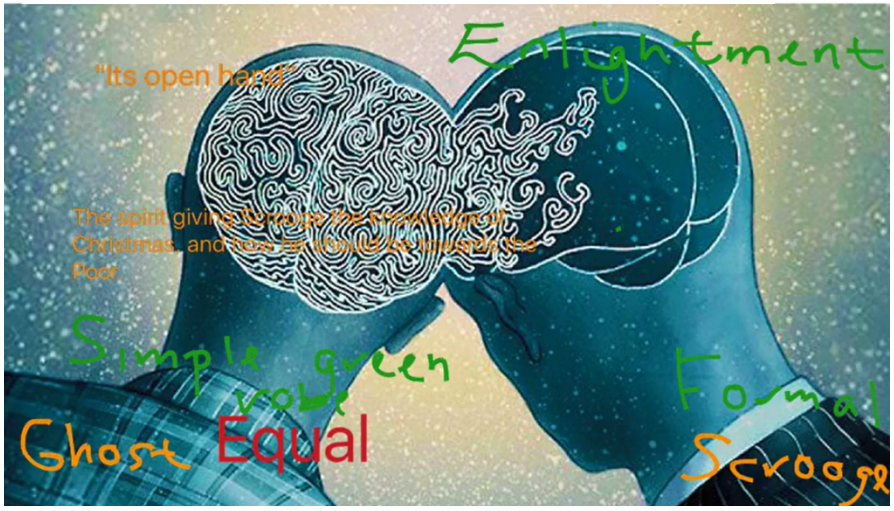


Figure 41: Group F's Multimodal Slide

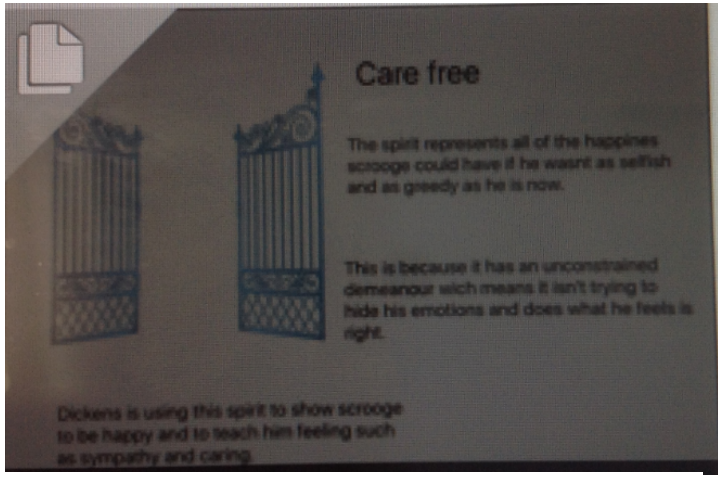


Figure 42: Group A's Multimodal Slide

The class' multimodal texts (Figures 38-42) show most groups do provide more than one piece of evidence. The lack of textual detail and cohesion in group X's slide prompted my question, alerting me to a possible issue which needed to be addressed to help them develop their response further. On the one hand, the multiplicity of things to attend to can lead to feelings of uncertainty about what focus on during questioning. On the other, the different modes in the ensemble can reflect upon each other and suggest questions. I 'sensed' a potential issue with evidencing. Using 'textual evidence' effectively as part of critical response was a pedagogical 'interest' for me this session, and this affected what I attended to and noticed during the flow of meanings across multiple modes through the presentation.

The reading path and transcript also reveals that many of my contributions this episode aim to draw the wider class into the presentation. I ask the class to contribute, and whether they have 'similar ideas' (Extract 6.7, Lines 30 & 46). Another pedagogic concern was engaging other students with the discussion. The teacher feared that students who weren't presenting might 'switch off,' or might find it hard to get anything out of the presentations if they had chosen an entirely different image. After spontaneous contributions from other students' in previous lessons and our desire to get discussion going, my contributions seem motivated by a desire to draw more voices into the discussion, broadening the dialogic space with contributions from other students.

The presentations do appear to widen the dialogic space here to include other students' voices, albeit in a fledgling way. When asked if anybody has anything similar, Justin, from Group G replies 'well, we had a light er the horizon picture.' (Extract 6.7, Line 48). Having not seen their slide, I assumed they had chosen the same image and asked about their reasons. In fact, they chose had used a different image which features the sun as a light source (Figure 39). Justin explained it was 'pretty much' for the same reasons and read the words from their slide: 'a new beginning, a new day so a new Scrooge.' (Line 52). This is interesting as they have come to a similar conclusion via a different route. The sun seems to have connoted a fresh beginning, which connects in their mind with the way the spirit offers Scrooge a new way of being, a change in outlook. They don't connect this with the torch as Group B have, but they do focus on the symbolism of light and on similar aspects of the spirits impact on Scrooge. The multimodal nature of the presentation seems to support the students' ability to engage with others' ideas here. When I ask if other groups had anything similar, the link highlighted by Justin is that they had a 'light er the horizon picture' (Line 48). He foregrounds the connection between their perspectives by referencing the image, suggesting the visual is the key link for him. He seems to 'see' the connection.

6.10 Visual Modes Underscoring Subjectivity of Response

Every group chose a different image for their slide. (Figures 38-42. From 13 available images, 8 different ones were used. This highlights the uniqueness of the groups' meaning-making, supporting the idea that this approach can help 'personal response.' The originality, or uniqueness of their response is perhaps easier to realise in this multimodal form, where the difference of their selections and combinations makes for a more noticeable visible difference in output.

Reflecting afterwards, the teacher felt that this lesson had been highly successful and was 'the best one' we'd done. She felt she could see for the first time how our interests overlap and found the 'breadth' of ideas impressive. She reported talking to other staff about the

lesson and was more animated and enthusiastic than at any other point during the research. She pinpointed the use of 'abstract' images as being what made this work (Appendix V).

She compared our work to 'Let's Think in English' sessions, a purchased curriculum programme to support students in learning to talk together effectively to develop their literary analysis skills. She reflected that a 'lack of a shared focus' in these lessons was a problem, particularly 'if you're not all that strong' because it is 'just talking.' For her the visual focus in this session really helped, whereas in Let's think there's 'nothing to hold you together.' This supports the idea that the visual mode sustains the dialogic space, exchange of views and co-construction of knowledge around the literary text.

6.11 Summary

6.11.1 How Does Multimodal Response Affect Students' Engagement With Other Voices And Viewpoints?

In this episode, the multimodal work appears to encourage students to make connections with a broader range of textual experiences. They draw on popular culture texts such as *Inside Out* and *Dr Who* and their knowledge of painting genres as they develop their response. This arguably broadens their engagement with voices and viewpoints enabling them to draw on a broader intertextual repertoire, enriching the pool of potential ideas and narrative understandings on which they can draw.

Work with the bank of abstract images appears to support the students to engage with and learn interpretive strategies from each other. Experiencing the associative processes of relating images to idioms, phrases and even lyrics, seems to help students develop new strategies for using visual resources as tools for thinking about the text. The quick-fire associations allow them to quickly thematise emergent interpretations and explore a broad range of viewpoints before choosing one to develop.

The multimodal slide supports students' apprehension of critical response. In small group work, being able to look and listen helps students engage with other views. In whole class work, the multimodal ensemble supports apprehension of the presenting group's response, creating potential for comparative discussion. Being able to connect with visual, gestural and verbal aspects of the response may support engagement with other viewpoints at the whole class level also.

Finally, the images and symbols act as voices which the students engage with. They introduce new perspectives and, together with the spoken contributions, can open a dialogic space in which multiple viewpoints are held in tension and reflect on each other, supporting the generation of new insights.

6.11.2 How Does Multimodal Response Affect Reflection?

The visual mode appears to stimulate and resource dialogic discourse in small group work. Students reflect across and between modes together. Having the abstract images as shared visual stimuli prompts reflection in the form of transduction where the students work hard to verbalise emerging insights. Ideas apprehended visually, for instance, require some effort to put into words. This reflection is evident in verbal creativity, analogy, rephrasing and metaphor as the students engage critically with each other's ideas, their envisionment of the literary text, the image itself and the emerging slide, trying to communicate their insights as precisely as possible.

During presentations, the multimodal slide supports further reflection. Its visual nature means it is not self-explanatory, requiring more reasoned talk. This is important as students have to find words to explain insights arrived at synesethetically or in other modes. This requires them to reflect on their meaning-making processes to verbalise them for the audience.

Finally, gesture and bodily action can support the articulation of critical response. Gestural outlining appears to play a role in helping students connect with visual and embodied meanings in order to be able to articulate them verbally. This suggests that embodied action can be either support, or be indicative of, transductive processes as insights made in one mode are transferred for expression in the verbal mode.

6.11.3 How Does Multimodal Response Affect Students' Appropriation Of Disciplinary Conventions?

The use of abstract images engages students with consideration of symbolic meanings, which is particularly important in literary study. The relative openness to interpretation seems to support a dialogic orientation among the students and generate an appreciation of the subjectivity of response.

6.11.4 Are Particular Aspects Of Critical Response Afforded Or Constrained By Different Modes?

Rather than flagging the affordances of particular individual modes, this episode underscores the value of co-present modes in supporting perspective exchange and creative emergence. The tension between modes appears to be valuable in terms generating new insights.

Co-present modes seem to help students objectify their emerging envisionments for shared reflection. Having both visual and verbal modes during the small group work has the potential to sustain and broaden a dialogic space between the students. Tensions between the two modes support the students to 'see' what others think as well as hear their views. The visual on screen plays a role in holding the group together and enabling shared reflection.

Apprehension of different slide elements in different modes has potential to encourage students, and teachers, to find connections, parallels or incoherence in their emerging response. This can generate new insights as well as encouraging further refinement or revision of the response. This may foster an appreciation of critical response as an ongoing, creative process of interpretation, allowing students to experience the creative discovery in literary interpretation.

Chapter 7: 'Do You Think That Grass Means Anything?'

7.1 Introduction

This chapter analyses data from the final data collection lesson. I focus on Group F because their interaction was strikingly different and more collaborative than in lesson two. This gives scope to consider critical voice development over time by enabling some insights into what has changed. I demonstrate the dialogic nature of the group's engagement and argue that this is supported by the use of abstract images, by multimodal response and perhaps by longer engagement with this way of working.

The chapter title is a quote from Group F's dialogue which evidences several aspects of critical voice development; engagement in hypothetical thinking; openness to a 'horizon of possibilities' and engagement with other voices. These findings are pertinent particularly to RQ4 and RQ1 (See Section 2.8). See Chapter 8 for discussion of the interconnections between these themes.

After reading Stave 4 of *A Christmas Carol*, students were asked 'how does Dickens present the spirit's impact on Scrooge?' They used a printed extract from the chapter (Appendix V) to individually highlight references to hands, thinking about what these suggested about the spirit's impact. The multimodal text-making requirements were the same as in the previous episode; to choose an image from an image bank, include a keyword, emoji and quotation to communicate their response (See Appendix W for lesson plan and Appendices X and Y for lesson resources).

7.2 Dialogic Engagement Around Abstract Images

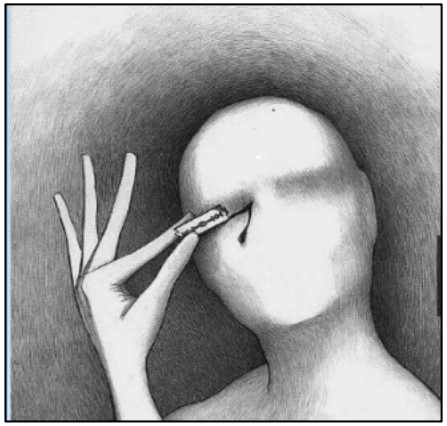
As the group explore the images on the iPad, they comment on each in turn.

John B suggests that the first picture represents how this spirit 'finalises the message of all the other spirits' (Extract 7.1, Line 4). John does not contradict him but offers his own interpretation: 'that shows violence.' (Line 6). When John B starts considering an alternative interpretation (Line 7,) John A interrupts him (Lines 8-9), acknowledging the validity of the idea, 'Yeah, I know,' but explaining that the implied 'violence' means that the image does not fit. Their differing views do not result in sarcasm and ridicule as they did in episode 2, suggesting an improved ability to discuss different perspectives and work comfortably within a dialogic space. This may be a consequence of working with an image bank rather than having to create their own image. The abstract images offer a range of alternative interpretations, reducing pressure on individuals to imagine their own visual representation and starting the work on a less personally invested footing. Having shared visual resources, rather than having to create them, seems to support them in negotiating multiple interpretations and developing them collaboratively. It may be a result of time; as the group become more comfortable with multimodal response, group work and the expectations of these lessons, they enter the shared reflective space more openly.

Extract 7.1 of small group discussion of image during multimodal composition

<table>
<tr><th>Student</th><th>Dialogue</th><th>Image from camera roll</th></tr>
<tr><td>John B</td><td>1. I see what it’s kind of…it kind of goes with er
2. what I said..like um how the Scroo r like the
3. spirit says nothing but he just points to ….
4. like kind of of finalize the message of all of
5. the other spirits of what they’ve told him</td><td rowspan="5"> 
Figure 43: Anon, Image of a hammer smashing a lightbulb. Accessed on 26/5/17 at https://www.cybercoders.com/insights/recruiting-mythbusters-debunking-the-biggest-recruiting-myths/</td></tr>
<tr><td>John A</td><td>6. I think that shows violence</td></tr>
<tr><td>John B</td><td>7. Or you could say that</td></tr>
<tr><td>John A</td><td>8. Yeah I know but I don’t think violence fits in
9. really</td></tr>
<tr><td>John B</td><td>10. No</td></tr>
<tr><td>Peter</td><td>11. That one’s just showing which path he can
12. choose to take</td><td rowspan="9"> 
Figure 44: ANON, Kreuzung, Accessed on 26/5/17 at http://bilder.4ever.eu/verkehr/strasse-230681</td></tr>
<tr><td>John B</td><td>13. That..yeah…yeah he can choose</td></tr>
<tr><td>John A</td><td>14. That’ a good one..that links with what you
15. were saying…about how he needs to think
16. about …that he needs to think about</td></tr>
<tr><td>John B</td><td>17. Yeah …cos</td></tr>
<tr><td>Peter</td><td>18. Yeah cos its dark over there..that one’s</td></tr>
<tr><td>Adam</td><td>19. I think that’s a good one</td></tr>
<tr><td>John B</td><td>20. That’s a good one</td></tr>
</table>

Adam	21. That one...I don't know how	 *Figure 45: ANON, Image of a silhouette in a doorway. Accessed on 26/5/17 at https://mirrorworldpublishing.wordpress.com/2018/12/24/tackling-symbolism-and-foreshadowing/*
John A	22. I think that's sort of like the…that one…cos 23. Its like sort of …its two choices.. but it's not 24. as good	
John B	25. Yeah….no	
John B	26. Uh…what does he want…..like……..	 *Figure 46: ANON, Ornate mirror. Accessed on 26/5/17 at https://www.pinterest.co.uk/pin/49539664624220132/?lp=true*
Peter	27. I guess that's supposed to be a mirror	
John B	28. Yeah	
Adam	29. Yeah	
John B	30. Like what does he want himself to be? Does 31. he	
Adam	32. How does he want to see himself?	
John B	33. Yeah…..does he want to be a rich, horrible 34. man or does he want to be …good?	
Adam	35. That could be for like terror or for like	

	36. (unclear)	 *Figure 47: ANON, Abstract figure cutting its eye. Accessed on 26/5/17 at http://justme-anordinarygirl.blogspot.com/*
John B	37. Um…. I don't know what that represents	
Adam	38. looking from a different perspective	
John B	39. He's got like a clothes peg in his eye	
Tom	40. That's a razor blade	
John A	41. It's a razor blade	
Tom	42. Oh, I thought it was like a clothes peg but I	
Adam	43. To shut his eyes	
John B	44. No but er I it looked like it I was I thought it 45. Was a bit like I saw that er oh never mind, 46. let's just move on	

Abstract images support exploratory and collaborative small group talk. Peter suggests that Figure 44 shows 'which path he can choose to take' (Lines 11-12). John then observes that 'that links with what you were saying…about how he needs to think about…' (Lines 14-15). This shows it is not only individuals recognising their own interests in the images. Here Peter looks at it in light of the expressed interests of other group members. Wegerif describes the educational zone of dialogic space as one in which 'there is an overlapping of perspectives in which selves interpenetrate in order to be able to share and persuade (Wegerif 2013). Here John has internalized the Peter's perspective and uses it to develop the group's meaning-making, evidencing this kind of overlapping.

Their overlapping perspectives are evidenced when they rephrase each other's utterances about Figure 46. John B comments, 'like what does he want himself to be?' (Line 31), his rising intonation signalling an openness to other views. This comment echoes the notion of choice, raised moments earlier when they discussed Figure 44. Perspectives raised through previous images inflect John's comment on this image. Phrasing it as a question also creates a sense he is adopting the spirit's perspective. This is interesting as the spirit doesn't speak but merely points so his message has to be inferred by the reader. John articulates what he believes the spirit is communicating to Scrooge in response to Figure 46. A mirror reflects an image of yourself back at you and allows you to evaluate how you are perceived by others. For him, this blank mirror represents the implied impact of the spirit. In developing this interpretation, perspectives are carried between utterances and images, fuelling dialogical engagement.

Adam rephrases this question to 'how does he want to see himself?' (Line 33). He echoes the question structure but uses the verb 'see' instead of 'be' (Line 31), linking it more tightly to mirrors and their connotations of looking. He affirms and refines the idea, remaking the meaning for himself. The image shapes the language he uses and influences his use of metaphor to make the meaning.

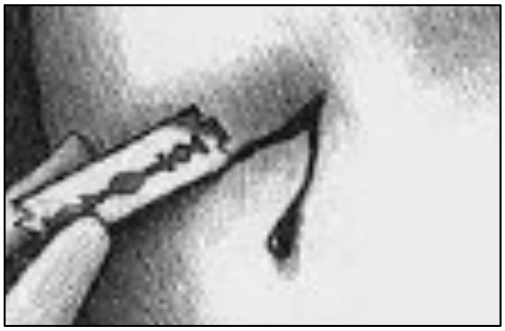


Figure 47a: Peg or Razor Blade? Close-up of Figure 47

Discussion of Figure 47 shows how overlapping perspectives can quite literally help students perceive something entirely differently. John B struggles to understand what it 'represents' (Line 37). Adam interprets the image as 'looking from a different perspective,' (Line 36) however, this doesn't help John B who is seeing something different depicted. He is seeing a clothes peg (Line 39) where the others are seeing a razor blade. The illustration could represent either, with the drip of liquid representing either tears or blood. Adam then speaks from within John B's perspective, re-evaluating what the image might mean if it were a peg, rather than a razor blade. He says, 'to shut his eyes,' (Line 43). This suggests that for Adam, the image represents the idea of the spirit opening Scrooge's eyes, making him see things afresh. As a peg holds things closed, he synthesises his own original meaning and John B's interpretation that it is a peg. His rephrasing of the comment on the mirror to include the word 'see,' reveals a similar idea and how the images continue to reflect on each other as the students develop their response. Not only do the abstract images support a diversity of interpretation, but they also sustain a dialogic space by offering shared visual imagery for the students to engage with.

7.3 Non-verbal Reasoning and Image Choice

When they decide on the image of the road, there is little explicit reasoning.

Extract 7.2 of small group discussion of image during multimodal composition

Peter	1. That one or
Adam	2. The road one...
John B	3. that one yeah
John A	4. I think that one
Adam	5. Yeah, that one
John A	6. That one we could do more with
John B	7. Shall we have a vote?
John B	8. Yes … I vote that one
Adam	9. I vote that one
John B	10. Ok
John A	11. That was a necessary vote

They unanimously choose Figure 43, but the only reason expressed is that they 'could do more with' it (Line 6). Earlier, they raised the idea of Scrooge choosing which path to take and Adam commented about the fact that 'it's dark over there.' (Extract 7.1, Line 18). Other images were discussed in as much, if not more detail but were not been selected. Their shared evaluation of the image's 'fit' does not have much to do with verbal reasoning. It seems to be more easily 'seen' than spoken. The fact it enables them to go on to develop a rich response underscores that these visual processes can enable valuable critical processes to take place quickly.

This echoes Wegerif's re-evaluation of data on classroom learning which he had previously used to argue for the value of teaching students to talk in particular ways to develop critical thinking (2009, p. 89). He shows how students, working on a reasoning tasks involving shape sequences, solved the problem when one of them realised that they needed to 'take the circle out.' The insight, he shows, was 'not initially a verbal construction,' but was triggered by the visual mode and experiences of embodied actions. The critical factor in solving the problem was not, as previously argued, explicit reasoning, but 'the quality of the dialogic space that is opened up and maintained between people and perspectives in the dialogue.' He suggests that 'the less visible but possibly more fundamental processes of reflection and creative emergence,' (p.79) were neglected in their earlier analyses.

Group F's shared sense of 'fit' here seems to offer evidence of the valuable creative emergence Wegerif identifies. The group apprehend visually some significance which they can fruitfully explore and develop. The immediacy with which they can interpret images, which are perceived as a whole and do not take time to unfold, like reading text or hearing spoken language, perhaps enables the students to experience 'interpretation' and the creativity of personal response more readily and rapidly. Their emerging envisionments of the literary text are held in tension with the group's emerging interpretations of the images,

allowing them more opportunity to experience the sense of creative discovery and exploration in literary interpretation.

Drawing on research into models of consciousness, Wegerif argues for the importance of creativity in learning through dialogues. Consciousness, he argues, is multi-layered. 'Sentience' or awareness is one level of consciousness, 'reflective awareness or consciousness of being conscious' is another layer. This second level arises 'through intersubjectivity.' A third level of consciousness is a 'dialogue uniting consciousnesses 1 and 2.' This model helps make sense of the importance of tacit knowledge or sensed understandings in thinking. He argues that development of consciousness, or learning is about 'increasing trust in the background voices because those voices become more reliable, it is not about increasing self-conscious control' (Wegerif 2013).

The shared sense of 'fit' the students have, their sensing that an image is a useful representation of their emerging ideas about the text, reflects the sort of sense-making Wegerif describes. The students are perhaps starting to trust these background voices or hunches and coming to know how to use them to develop a personal response. Developing this kind of self-awareness is particularly important literary response where greater awareness of their own reactions can drive students to scrutinise ideas in more depth. As well as enabling them to experience the subjectivity of response, selecting from the image banks perhaps also enables them to build confidence in their own reactions and their sense of having something to say. The images may both enable them to experience more quickly these hunches and provide an enduring material presence in order to scrutinise it.

7.4 Developing As 'Wrighters' Through Multimodal Text-Making

As they add other elements to their slide, their dialogue reveals the important role the visual mode plays in their reasoning about *A Christmas Carol* as they envision and create their slide. The group seem to have a strong vision of how their slide could and should look and are clearly motivated by the sense of a potential audience, often considering what others will see.

Extract 7.3 of small group discussion of keyword during multimodal composition

John B	1. Right, what will our key word be?...change?
John A	2. Decision maybe
John B	3. Or maybe…yeah decision because
John A	4. Because he's got to decide
John B	5. Yeah change or decision or something like that
John A	6. And we need to label like both the paths like they're…..being rich and 7. Not caring like his old self or a new self
John B	8. There you could even put 'old' 'new'
John A	9. Yeah….and you could put choice and then an arrow going towards old or 10. new.
Peter	11. Yeah

Adam	12. Or something like that
John B	13. Er…Ok...we
Adam	14. Label um the paths like the old and new one ..like you can go on 15. something new
John B	16. Maybe he could do it in the colour of like new could be like errrr…..I 17. don't know…. like a bright colour
Adam	18. Make old like that or…that yeah
John B	19. Like a dark
Adam	20. Wait no because look that bits dark
Peter	21. Yeah
John B	22. It's like a really…we need like a colour that we can still see
Peter	23. Yeah maybe
John A	24. We can see the black when you put it there
Peter	25. You can kind of see it
John B	26. Or in a way maybe you could um switch colours around and maybe put 27. Like that as an orange to represent like him being greedy or something
Adam	28. Cos green might be a better

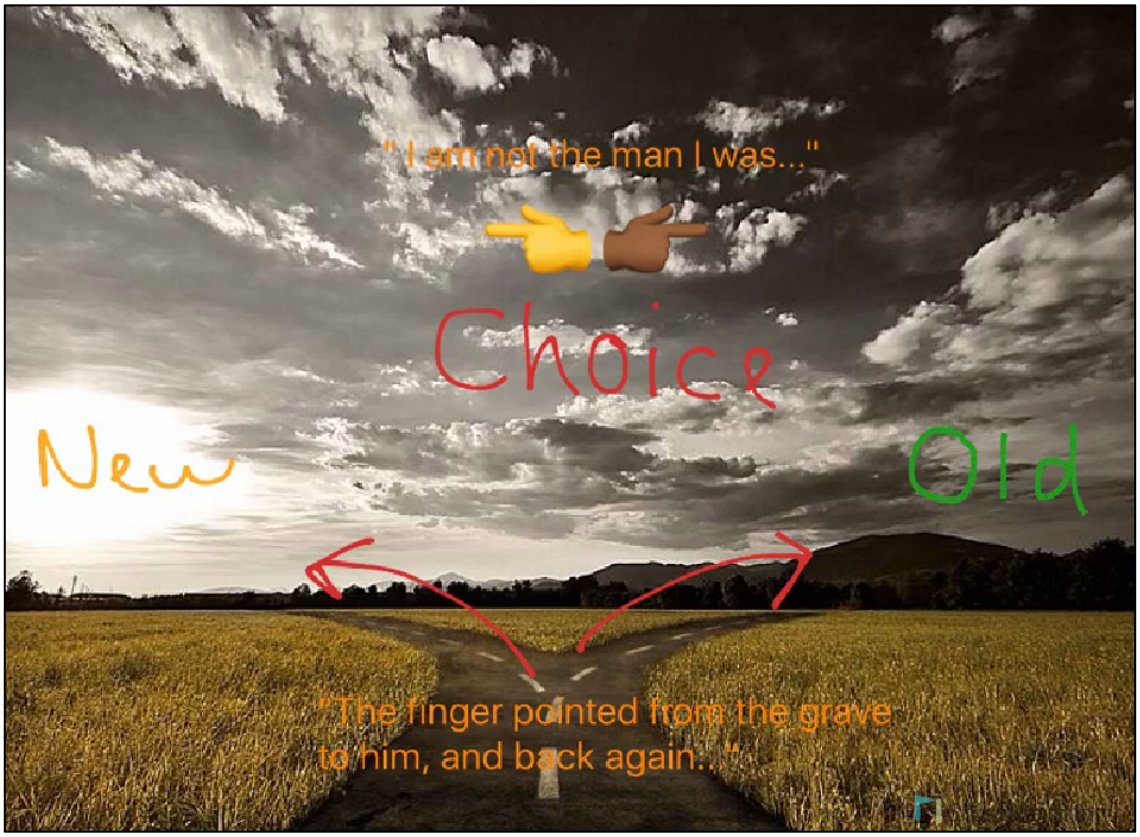


Figure 48: Group F's Multimodal Slide

The group go beyond the task instructions, which specified keyword, emoji, image and quote, to include additional elements which clarify their meanings to a potential audience. They consciously craft their response and their envisionment of the slide grows out of the composition of the image. John suggests that they include labels on each path; 'being rich and not caring like his old self or a new self' (Extract 7.3, Lines 6-7). This is critical reflection because he unpacks the significance of the image in relation to their shared interpretation of the literary text and evaluates the likely response of a potential audience. Labelling the path using arrows and words anchors the image's meaning to try to shape the audience's reading of their slide. It draws on his knowledge and experience of other multimodal texts where labels help a reader interpret a visual element in a particular way. It also clarifies the image's relevance more precisely to details from the literary text. The words and arrows mean the road represents a specific choice, Scrooge's particular choice, rather than a generic notion of choice. Finally, it critically builds on Adam's earlier comment about the sky being darker on the right-side (Extract 7.1, Line 18), synthesising their ideas about the use of light and dark in the photograph and the choice Scrooge faces in the text.

They deliberately use the visual resources symbolically to convey their interpretation. They build on the road as metaphor for choice by adding 'an arrow going towards old or new,' (Extract 7.3, Lines 9-10). As well as connecting the image more clearly with the labels, the arrows create a sense of movement. They accentuate the vectors suggested by the road and clarify the group's interpretation, rather than expecting the image to speak for itself. This suggests a strong sense of agency as they use the visible design of the slide as a means to convey their response clearly. Ivanič uses the term 'wrighter' (Ivanič, 2004) rather than 'writer' to refer to student authors of multimodal texts, echoing the term 'playwright,' which designates someone who crafts texts which are meant to be experienced and enacted multimodally. In this episode, the students behave as 'wrighters as they craft their response in multiple modes.

They consciously consider and discuss their use of colours, emoji and positioning of quotation. John B prompts the group to consider the colour of the labels: 'maybe he could do it in the colour of like new could like err…I don't know…like a bright colour' (Lines 16-17). The visual logic is implicitly influenced by the picture. The darker sky represents Scrooge's negative, old life and the lighter sky represents the possibility of a new, better life. This is applied to their font colour. Their experience of group B's presentation about the torch light guiding Scrooge to a new life in the previous data collection lesson may have influenced their use of light imagery here. Their critical voices can be said to be developing as they adopt new representational strategies and use them increasingly deliberately.

When they do use a bright text colour for 'new' and a dark text colour for 'old, lack of visibility of a poses a problem (Line 22). John B suggests they 'switch the colours around,' perhaps using orange to represent Scrooge's greed (Lines 23-24). As well as rectifying the visibility issue, it also offers another strategy for making colour choice meaningful: linking colour and character trait. The link between orange and greed is not an obvious one, but Adam builds on it to suggest green (Line 27). Though he doesn't articulate it, he may be drawing on idioms like 'the green-eyed monster' and 'green with envy,' as he makes this connection.

The students draw on repertoires of ways of making meaning as they create their slide. This gives them experience of being critical; making discriminating and meaningful selections to

convey their shared ideas about the literary text. In deciding on font colour, they are thinking simultaneously about what they are trying to say about the impact of the spirit on Scrooge and the Spirit, and the potential of the representational resources they have available. Their attention to these visual details arguably evidences a strong sense of 'voice' as they strive to make their meanings as rich and as clear as possible. The connections to previous episodes also suggest some development over time, with representational strategies from previous lessons being used and taken up by the students in later lessons as they develop as wrighters.

7.5 The Act of Wrighting Influencing Their Emerging Response to The Literary Text

The extent to which the visual mode influences their meaning-making is made even clearer when they add the emojis and quotations.

Extract 7.4 Small group discussion of emojis and quotations during multimodal composition

John B	1. Like for new it would be 'I will honour the Christmas in my heart' or 2. something like that would be good
John A	3. I think we need to make it clear as well like just write somewhere what use 4. is the spirit uhhh…how he needs to
John B	5. Like 'assure me that I yet may change these shadows you have shown me by 6. An altered life'
John A	7. Oh no, oh.. oh yeah we need to make it clear the umm spirit is giving him a 8. choice And making it clear with the erm pointing…so we should probably 9. get
John B	10. Maybe we could get an emoji for like point
Peter	11. Yea
John B	12. Cos, yeah, the changes in Scrooge or the spirit?
John A	13. We could get we could use this one
Voice	14. Er…um
Tom	15. Yeah 'the finger pointed from er the grave to him and back again'
John B	16. Or maybe you could have erm a point going towards the light or something 17. (unclear)
Peter	18. I can't see it
John B	19. No, cos it's hard to see…and you can't really move it
John A	20. Na oh!
Adam	21. I don't think you can delete it
John B	22. Yeah just do it again but not black
John A	23. No but blacks good

John B 24. Why's it good?

John A 25. Because that's the spirit the dark one he's not yellow is he

Peter 26. You can't see that

Jo 27. Err maybe just um change the colour to yellow

Many Voices 28. Yeoh!

John B 29. And maybe if…can you rotate it to point towards I mean…it is on the bright
30. side

John A 31. Oh oh oh I know I know

Adam 32. Yeah, put it there

Peter 33. Are you going to do a different one?

Several voices 34. Ooooh!

John B 35. May maybe if you could you could get that one and be dark

John A 36. Then we'll get told off for being racist because its saying black is dark

Peter 37. That's not him

Adam 38. And that one (unclear) it's not him

John B 39. Yeah……. it's not oh you can't……. Yes! Yes, we moved it! Right now, we've
40. just got do the quote

John A 41. Do the quote….um…. which one's better this one or

Adam 42. Shall we do it down here?

John B 43. I think…erm

Peter 44. In this one he's saying er you can go with this fate or you can change

John B 45. Yeah you can go die

John A 46. Yeah you can go right and with the quote we can say that throughout the er
47. Extract he er the spirit keeps on pointing making his decision like clear like it
48. has to be one or the other

Voice 49. Mmm hmm

(Alison and Teacher give 5-minute warning – obscures talk of the group)

John A 50. What's it about

John B 51. I feel like everyone's probably gone for the same picture

Adam 52. It's probably the best one

John B	53. Nummm
John B	54. Can we put 'I'm not the man I was'? I don't know
Adam	55. No that doesn't
Peter	56. I'm not the man I was hmmm
	57. (unclear)
John B	58. Or maybe you could put that at the top because it say how does how er the 59. Spirit creates an impact so you use quotes and then you say what the impact 60. on Scrooge is and you could maybe put that there like
Adam	61. Which one?
John B	62. The 'I'm not the man I was' to show that
Adam	63. Errr
John B	64. I don't know I don't know what you should put
Peter	65. Well we need 2 quotes isn't it
John B	66. Yeah
Adam	67. And which is the other one that we could have?
John B	68. Yeah…what's the other possibility?
Voice	69. I think we should do one about (thinking)??
Adam	70. Yeah
John B	71. I don't know which one though
John B	72. Uhhh
John A	73. That might be the best one
Alison	74. Two and a half minutes guys
Peter	75. The finger pointed.. shall we go that one?
John A	76. Yeah…..and make sure you add the 'and back again' to it…. cos it shows that 77. its like
Adam	78. To show that…he's giving
John B	79. Yeah…. this that's what will happen to you if you don't …if you don't do that

Initially they struggle to find a suitable quote. The suggested quotes (Extract 7.4, Lines 1-2 and 5-6) don't satisfy John who feels they still need to 'make it clear the umm spirit is giving him a choice' (Line 7). The suggested quotes focus on Scrooge making a choice but not the spirit's role. As John A puts it, the task asks them to focus on 'what use the spirit is.' (Lines 3-4). This is arguably discriminating critical engagement with the play's language. He pinpoints the spirit 'making it clear with the erm pointing' (Line 8) as a centrally important feature. John B then suggests 'an emoji for like point' (Line 10). As well as offering them a quick way

to make their ideas visually clear, the emoji choice also seems to help them identify a relevant quotations as Peter quickly suggests, 'yeah, the finger pointed from er the grave to him and back again' (Line 15).

In positioning the emoji, they connect it to the picture and try to synthesise its meaning with the slide as a whole. John B suggests having it point 'towards the light' (Lines 16-17). The implied sense seems to be that, the spirit's purpose is to guide Scrooge towards a happier life so pointing the emoji towards the light sky, which has come to represent 'good,' makes sense. Their meaning-making is very visually-informed.

Visually-informed reasoning guides the ongoing composition as the group try to synthesise the elements of the slide. When an emoji is selected on the on-screen keyboard, the user is offered different skin colour options. The colour of the emoji causes visibility problems (Lines 18 and 19) because they seem to have selected a black version of the finger-pointing emoji (Line 22). This prompts John to argue that 'black's good' (Line 23) and explain that is 'because that's the spirit the dark one, he's not yellow is he' (Line 25). At this stage, colour choice seems intended to represent the spirit who is described in the book as a dark, grim reaper figure. In solving the visibility problems, they consider changing the colour to yellow (Line 27) and changing its position to 'rotate it to point towards' the other direction (Line 29). At this point, they seem to have 1 black, finger-pointing emoji, pointing towards the dark sky.

Their development of the critical response emerges from these visual changes and bodily actions. They all seem to be looking at the screen, seeing what is happening and volunteering ideas to try to improve it. Suddenly John exclaims, 'oh oh oh I know I know!.' (Line 31). His repetition and excited tone suggest an insight. Seconds later, all three other boys say 'oooooh!' (Line 34) suggesting they are impressed with what they are seeing. I am interpreting that John has physically added the second emoji so that there are now two fingers pointing in opposite directions, as appears in the final slide (Figure 47). John B's suggestion to 'rotate it,' and Adam's suggestion to change the colour to yellow, have enabled John to reach a new solution. Synthesising their two perspectives, he develops the idea of having two emojis of contrasting colours, pointing in opposite directions to echo the idea of choice. This creative emergence is fuelled by the interplay of multiple ideas in different modes, made possible by the act of collaborative multimodal composition on the iPad screen.

Rather than talking and explaining, John gets on and shows them. The group immediately see the significance, evidenced in their appreciative response. Having two pointing emojis reinforces the idea of choice; the contrasting colours visually echoes the image; dark on the right and the light on the left; the position above the fork in the road, echoes the vectors of the branching roads. As with Wegerif's example of 'taking the circle out,' (Wegerif 2013; Wegerif 2007) this insight is arrived at through the visual mode and experience of embodied actions, such as rotating, rather than from verbal reasoning.

The placement of the quotations also emerges from this multimodal sense-making. As they think about where to position their chosen quotes, Adam suggests the bottom of the screen (Line 42). The group then discuss the quote's meaning. Peter comments that 'he's saying er you can go with this fate or you can change' (Line 44). John B adds 'yeah you can go die' (Line 45). And John adds 'yeah you can go right and with the quote we can say that

throughout the extract he er the spirit keeps on pointing making his decision like clear like it has to be one or the other' (Line 46-48). This utterance weaves together the logic of the image (going right), the function of the quote in terms of what it enables them to say, and John's interpretation of the meaning of the spirit's pointing. The way they use the pronoun 'you,' in their utterances, suggests they are almost speaking as the spirit, adopting his perspective and attitude and verbally recreating his message to Scrooge. Positioning the quotation at the bottom of the slide effectively places it before the fork in the road. So, if the fork is the choice Scrooge must make, Scrooge is notionally positioned so that he is looking forwards at the road ahead. They are arguably drawing on their embodied experiences of travelling along roads and creating a sense of progression through using the space on the slide and the perspective of the picture. This builds on the sense of movement implied by the arrows they already added. The fork in the road is the decision ahead of him and the destinations or consequences lie at the end of those two roads.

This logic then influences the positioning of their second quotation: 'I'm not the man I was,' (Lines 54-56). John suggests 'maybe you could put that at the top because it says how does how er the spirit creates an impact, so you use the quotes and then you say what the impact on Scrooge is and you could maybe put that there like' (Lines 58-60). He links putting the quote 'at the top' to 'the spirits impact.' The quotation suggests that Scrooge has changed. Placing it at the top of the slide, after the fork in the road and the pointing fingers, suggests they view it as consequence of the choice the spirit gives him.

As they agree the quote for the bottom of the screen, Peter partially quotes it: 'the finger pointed – shall we go with that one?' (Line 75). John B agrees but says 'make sure you add the 'and back again' to it' (Lines 76-77). The second half of the quote is important in conveying their slide's central notion of 'choice.' John B's stipulation that they use the full quotation evidences a discriminating and precise selection of textual detail which emerges through the process of responding multimodally. The work in the other modes has impacted their appreciation of the nuances of the language, encouraging them to revisit and rethink it, making discriminating choices.

This is arguably evidence of them starting to craft an argument in multimodal form, developing as wrighters in their ability to weave together the different elements to a coherent whole. They use vectors and positioning to create a sense of progression and cause and effect. Their critical voices are developing in terms of being able to develop and represent more complex ideas and in terms of taking on new interpretive and representational and strategies from others. Multimodal working seems to have potentiated the use of conventions from other texts which they can use as tools for reflection and representation. Their use of these resources seems to be becoming more conscious and deliberate, suggesting a growing confidence and that they are enjoying the creative freedom this offers them in crafting their response. In this way their sense of 'voice' appears to be developing as they are more assured in what they are trying to say and how they want to say it.

7.6 Embodied Experience of Presentation Developing A Sense of Audience

Comments during group-work suggest that their development as wrighters is influenced by the embodied experiences of presenting and watching presentations. John twice says that 'we need to make it clear,' (Extract 7.4, Line 7) implying a strong sense of audience. They are not just making this for themselves but know they may be asked to present and explain. This

feeds his reflection and evaluation of the slide. After they have finished making the slide, they talk more explicitly about the presentation phase, almost rehearsing what they could say.

Extract 7.5 Small group discussion during multimodal composition – considering future presentation

Adam	1. So, what…so when they ask ..so what these things mean what are we 2. going to say?
Peter	3. So that means that he's kind of saying you can either go go keep living 4. your life or you can change
John B	5. Also, yeah yeah
Adam	6. Yeah and he's making the decision (unclear)
John A	7. Yeah and that's
John B	8. Also, the green mak might uh kind of represents like being natural or 9. whatever so you could maybe say that without like the spirits you just 10. maybe go naturally back to what you've been before
Voice	11. Yeah
Adam	12. And like you said before green greed
John B	13. Yeah…..Yeah…..ogh
John A	14. Oh, we can spout that as well…like its light like the suns shining like it 15. looks better than all the clouds and stuff

Adam asks, 'so when they ask…so what these things mean, what are we going to say?' (Extract 7.5, Line 1). Although they have been busily discussing what all 'these things mean', faced with the idea of talking about it, he still feels somewhat uncertain about their response. Presenting to the class means leaving the dialogic space of the small group, where they have developed shared ways of seeing and thinking and stepping into a more public forum. There are expectations around using the verbal mode and reasoning explicitly, so the elliptical talk they have been able to use to develop their ideas in the small group phase can no longer be employed.

John alludes to this when he says, 'we can spout that as well…like its light like the sun's shining like it looks better than all the clouds and stuff' (Lines 14-15). The word 'spout' implies rather long-winded, maybe even pretentious talk. It differentiates how they talk in the group and how they are expected to talk in the presentation, where they will be asked questions about their thoughts and decisions. Mentally, they seem to be preparing themselves for interacting in this new space, although they do not know whether they will be one of the groups picked this time.

The challenging experience of standing up and presenting the slides has perhaps strengthened their sense of having a critical voice and fuelled this reflection on the future. The multimodal text has some advantages for this process. Creating a highly visual text,

which can be quickly appraised as an entity, means they can consider it holistically as an audience would. Being able to see it perhaps makes it easier to see from different points of view. The on-screen representation then encourages a dialogic stance in which they think both as themselves, and as the audience. This is important to criticality in terms of developing an ability to envisage other's stances to your own comments and prepare responses to those. For instance, when considering a black emoji, John comments wryly, 'then we'll get told its racist because its saying black is dark' (Extract 7.4, Line 36). Critically, John anticipates other voices, no doubt drawing on previous experiences where colour connotations were raised, to shape their response.

It also separates 'responding' and the more official form of that response. Working in this way allows for a form of what Barnes describes as 'draft talk,' (Barnes 2008) where students are freer to explore and less constrained by formal expectations around expression. Multimodal response could be said to enhance personal response because of the relative freedom in the composition stage to make connections between and across modes, to talk informally and naturally and draw on the full range of modes. In the presentation phase, the students then have an opportunity to revisit responses generated collaboratively and try to shape them verbally, publicly and individually.

7.7 Hypothetical Thinking as A Response to Growing Comfort in a Dialogical Space

Though they have finished the work that was set, the group continue to reflect on *A Christmas Carol* and start to think hypothetically.

Extract 7.6 of hypothetical talk during multimodal composition

Adam	1.	Do you reckon Scrooge will still die Christmas anyway?
Others	2.	(Chuckling)
Adam	3.	Like even though he changed his ways, do you reckon he still dies?
John B	4.	I mean there's a possibility that that could happen
Peter	5.	He could have died from old age
Adam	6.	Yeah
John B	7.	Ha ha that would be a bit sad!
Adam	8.	I mean he was old anyway
Peter	9.	Yeah

Adam asks the group if they think Scrooge might die anyway, despite changing his ways (Extract 7.6, Line 1). He engages in hypothetical thinking about the text and characters, critically engaging with the possibility of different outcomes and meanings. The spirit does not speak and shows Scrooge his grave, so gives no guarantees that Scrooge can change his fate. Adams' question demonstrates deep personal engagement with the plot development and the suspense generated by the episode. He seeks input from others and seems to enjoy being in a discursive, reflective space with his group.

Making the slide has involved the group in extended reflection across multiple modes, revisiting and discussing their ideas about Scrooge's situation. While direct causal links cannot be drawn, it seems the dialogic space opened, sustained and experienced while making the multimodal text may have influenced Adam to adopt this stance towards the text and his group members. Wegerif (2013) identifies a key advantage of dialogic education for creative thinking: that it encourages a shift to 'identifying with and feeling comfortable with the dialogic space of uncertainty and multiplicity that opens out of the dialogic gap.' Because this dialogic engagement encourages groups to 'ask new questions and see things in new ways,' he argues, it supports the generation of new ideas and perspectives. This seems pertinent to Adam's question as he considers the possible ending afresh and seeks other perspectives.

The others also seem to enjoy and prolong this dialogic engagement. Though surprised by the idea and chuckling about it, they all engage with it and do not ridicule it. John B concedes, 'I mean there's a possibility that that could happen' (Line 4). He seems to feel it is unlikely but realises that he cannot deny that it might be the case. They do not try to pin down an answer but choose to dwell in the 'what if' that Adam has generated. Peter adds 'he could have died from old age,' (Line 5) adding a plausible way in which that could come about, again, building on Adam's perspective and seeing where it takes them. John B then engages affectively, chuckling and saying, 'that would be a bit sad!' (Line 7). This willingness to engage in a range of ways with the text, emotionally identifying with the characters, considering possible outcomes and plot developments has all grown out of their multimodal work on the iPads at least in part. For me, it evidences the kind of disciplinary engagement English Literature teachers seek to nurture: the personal response.

Making a case for treating class discussion of literature as 'exploration,' Judith Langer writes:

> *they learn that the enjoyment of literature and the act of literary understanding, unlike reading in their other subjects, involves the exploration of an ever changing horizon of possibilities.* (Langer 1993b, p.4)

The boys' exchange is arguably a prime example of this 'enjoyment' of a 'horizon of possibilities,' nurtured by exploratory discussion which has been enhanced by enabling them to work in additional modes. This suggests that multimodal-text-making has the potential to nurture and develop the kind of literary understandings and attitudes which are identified as valuable by practitioners and researchers.

The group continue thinking hypothetically and apply it to their own text (Extract 7.7)

Extract 7.7 of hypothetical talk during multimodal composition

John B	1. What do you think because there's like a road and then there's like grass 2. do you think that grass means anything? Probably not
John B	3. If if like that grass over there was like more overgrown and that
Adam	4. Yeah……..or this grass was like…..dark
John B	5. Maybe that could have been you could say that's er that's his er grave 6. you know

Adam	7. I don't
John B	8. Yeah because earlier it says um overgrown grass so if that one was more 9. grassy then that could say represents his death as well…well it kind of 10. already does but
Adam	11. Don't we need…is that…are these are keywords like …choice and
John B	12. Yeah
Adam	13. So, these are our keywords
John B	14. Yeah……choice is probably the main one
Adam	15. We've got our quotes

Looking again at their slide, John B asks 'do you think that grass means anything? Probably not' (Extract 7.7, Lines 1-2). Having woven connections between the text world and elements of the image, such as the road, the light and the clouds, he revisits an element of the image they have not yet managed to make 'meaningful.' He tries to find additional significance even though the expected work is complete. This seems to be triggered by enjoyment of discovering and creating this meaning together. It suggests their comfort in this 'dialogic space,' as he tries to sustain and prolong it further. Phrasing it as a question, seeking other perspectives, trying to draw other eyes and minds into sharing the problem suggests a strong appreciation of the power of other perspectives. This is a far cry from the conflict and battle over envisionments that this group experienced in episode 2 (See Sections 5.2-5.4).

He and Adam imagine 'what if' again, discussing what meanings might be made if the picture were slightly different. John says, 'if if like that grass over there was like more overgrown and that…. maybe that could have been you could say that's er that's his er grave you know' (Lines 5-6). He draws on evidence from another part of the extract: 'earlier it says um overgrown grass so if that one was more grassy then that could say represent his death as well' (lines 8-10). He can see another possible connection, but it would require editing or changing the image to make the 'fit' even better. Adam considers what it might mean if 'that grass was like…dark' (Line 4). Extending the darkness in the sky to darkness on the grass, could perhaps represent the grave Scrooge is shown.

This second 'what if' seems to grow directly out of Adam's 'what if.' His focus on Scrooge's future death refocuses them all on this, so when John B looks again at their slide, he perhaps sees a gap, that the 'death' or the consequences of the choices themselves aren't represented. This triggers his reflection about how wilder grass could represent the overgrown, uncared for grave which Scrooge is shown by the spirit. So, Adam's hypothetical thinking changes again how they see their response, throwing up new ideas for development. Adam's hypothetical stance seems to influence John B to adopt this kind of stance. Adam asks the group a question, probing how things could be. John B then applies this way of thinking to their own multimodal text.

This is interesting from the point of view of Ivanič's proposed continuum between actual and habitual intertextuality. Her study demonstrated ways in which students appropriated textual strategies from their interactions with texts. Focusing on multimodal texts, she highlights how students import visual resources more readily than linguistic resources from

other texts. She argues that students may first practice 'actual' forms of intertextuality, literally taking elements of other's texts and using them for their own purposes, trying them on for size. Over time, these form part of their 'repertoire' or 'habitus, 'becoming more integrated into their practices and sense of identity. My data perhaps reflects this proposed mechanism of learning, as students adopt stances or ways of seeing from each other. Applying the strategy of hypothetical thinking, first in relation to the literary text, then to their own multimodal text, could support the development of their 'critical repertoire' of stances and ways of interacting.

7.8 Multimodal Orchestration of Critical Voice in Presentations

Extract 7.8 of Group F's whole class presentation

Alison
1. It's interesting you guys have chosen that finger, that quote, 'the finger
2. Pointed from the grave to him and back again.' In your minds, why's
3. that whys that quote so important in what you're saying?

Adam
4. Um well, that it shows how erm obviously as he's going as the spirts
5. taking him through this like Journey obviously Scrooge doesn't. …. he's
6. trying to get Scrooge to see the full picture …of um like how if he
7. continues the way he is

Alison
8. Yep

Adam
9. Obviously he'll end up just je dying and then everyone will just show no
10. respect for him so, this quote kind of shows how scrooge needs to
11. figure things out for himself, kind of turn himself around instead of
12. trying to get other people to do it for him

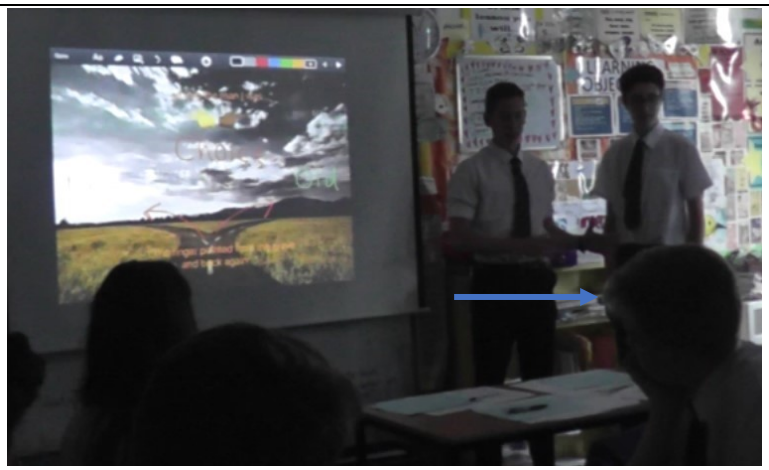
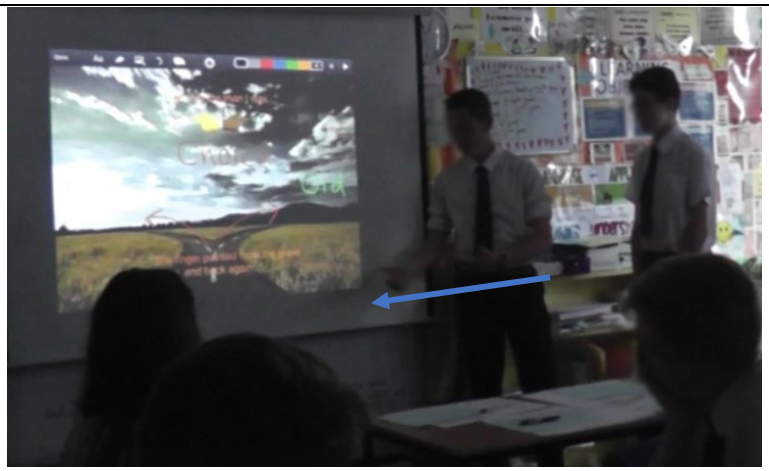
Alison
13. Ah! Ok, so it's kind of putting the choice on to Scrooge. Scrooge has to
14. act…and did you erm…with the hands…talk me through why you chose
15. the hands like that

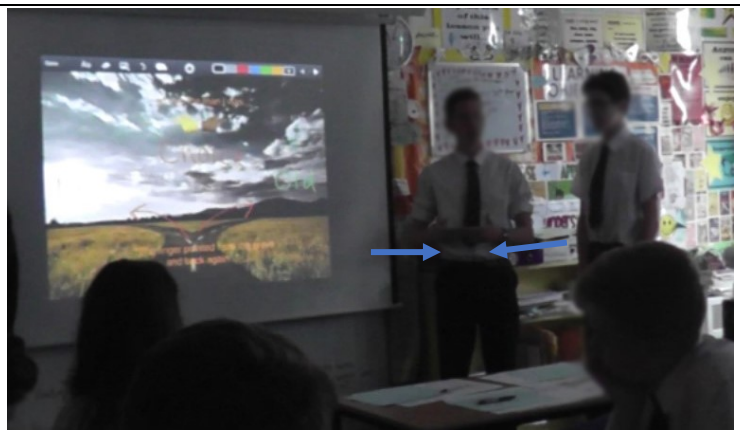
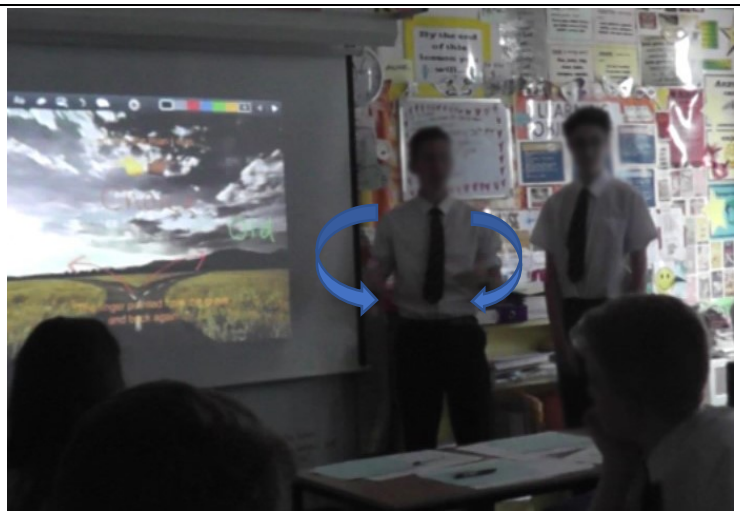
Adam
16. Erm well so we cho we chose it like this so um obviously it represents
17. obviously... pointing…to…. like he kinda guides Scrooge to his choice so
18. obviously this shows goes over to the light side, so where, the sun's
19. shining, it's, you know there's ha, the clouds are moving back over to
20. this side, whereas otherwise he can just ignore everything that he's
21. been told and just…..turn back to how he was …yeah

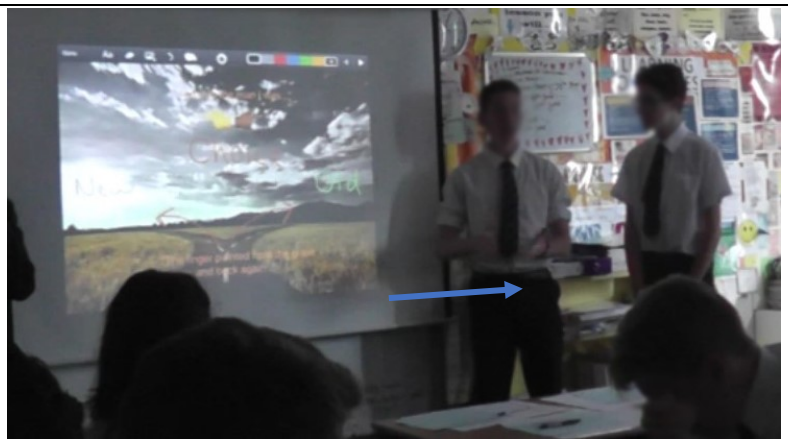
Alison
22. So, it's like the ultimate moment of choice

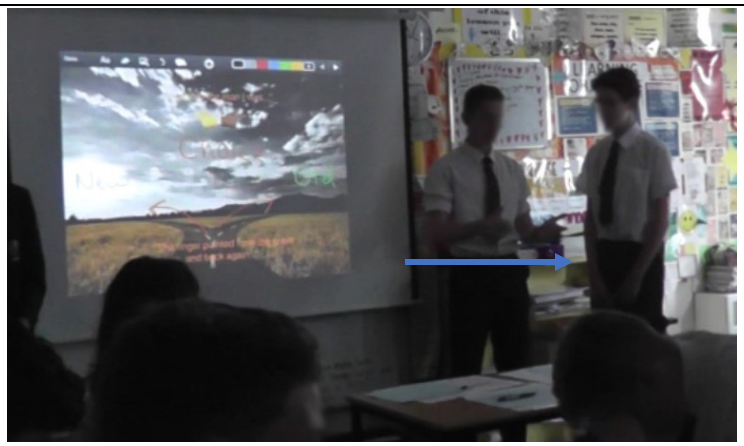
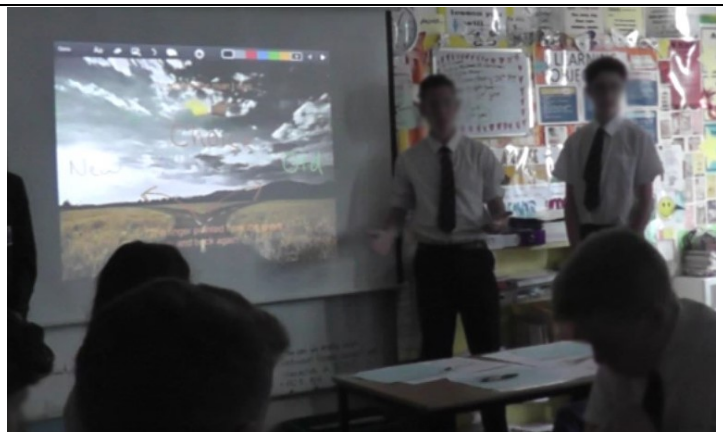
Adam
23. Yeah

Extract 7.9 speech, gesture and gaze during Group F's whole class presentation

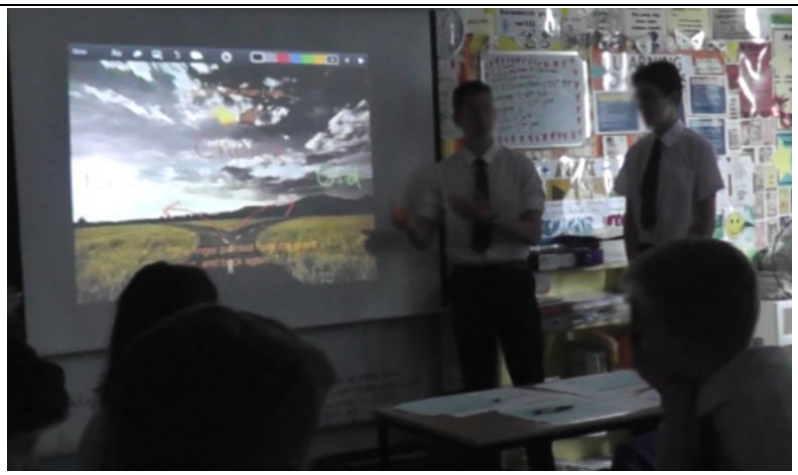
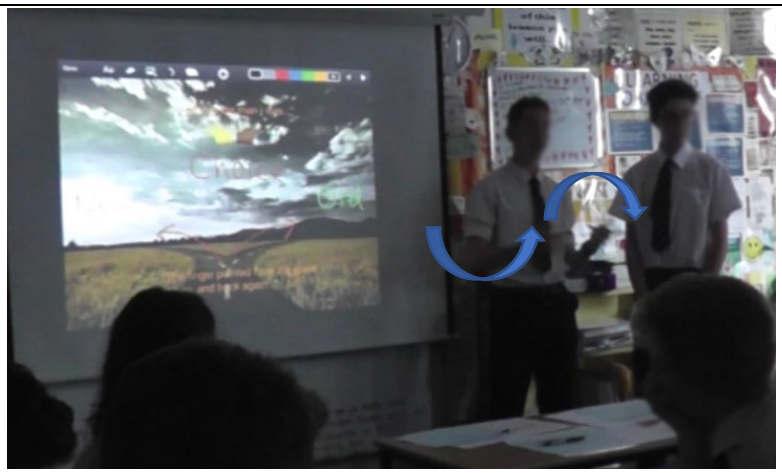
Frame	Time	Still from Video Footage	Audio
1	14.08		**Adam**: Well it shows how er umm obviously as he's going
2	14.09		as the spirts taking him through this
3	14.11		like journey obviously

4			obviously Scrooge doesn't ...he's
5	14.15		Trying to get
6	14.16		Scrooge

7	14.18		to see the full picture…of um
8	14.19		like how
9	14.20		If he continues the way he is **Alison**: Yep
10	14.23		obviously he'll end up

11	14.25		just
12	14.25		just dying
13	14.27		and then everyone will just show no respect to him

14	14.30		so, this quote
15	14.32		Kind of shows that
16	14.34		Scrooge needs to

17	14.36		Figure things out for himself
18	14.39		And …turn
19	14.39		himself around

20	14.41		instead of trying to get other people
21	14.43		to do it for him

Extract 7.9 is taken from the whole group presentation (Extract 7.8) as Adam responds to my question about their quotation (Extract 7.8, Lines 1-3). His direct response to the question, 'the quote kind of shows how Scrooge needs to figure things out for himself.' (Extract 7.8, Lines 10-11) is contained within a longer explanation about the 'journey' Scrooge takes. The video data helps us see how Adam draws on visual metaphors in the projection and on the embodied and visual sense-making they engaged in as a group as he answers this question.

The metaphor of travelling recurs throughout his first utterance. First he says, 'as he's going,' (Extract 7.9, Frame 1), the verb 'going' suggests physical movement and progression, before rephrasing: 'as the spirits taking him through this like journey' (Frame 2). The sense of physical movement continues but is framed as a 'journey' which implies a start and a destination. He later says, 'if he continues the way he is,' (Frame 9) introducing the sense of a path or route and, after a short interjection from me, explains that Scrooge has to 'turn himself around' (Frames 18-20).

To explain the choice of quotation, Adam unpicks the visual metaphor of the image, relating the quote to this and to Scrooge's situation. In the book, the spirit keeps pointing forward, directing Scrooge. The class are looking at the slide which features an image of a fork in a road. From the viewer's perspective, it represents a journey ahead of them and a decision to be made about direction. Adam describes the spirit as 'trying to get Scrooge to see the full picture' (Frame 7). Adam too, in the course of answering the question about the quote tries to help us see the full picture, interlinking the visual metaphors and the text world as he

answers the question. His language choices help us draw links between what we are seeing and hearing, as he tries to orchestrate the multiple modes.

He uses his body to orchestrate his meanings. As he says, 'as he's going,' (Frame 1) Adam puts his arms forward in front of him, palms open and facing inwards as if picking something up. He then moves his arms together, across the front of his body to the left-hand side as he says, 'as the spirits taking him through' (Frame 2). The hand gestures are suggestive of physically picking up and moving something. They add to the sense of physical movement conveyed by his language and echo the sense of movement created by the arrows, which themselves are emphasising a sense of movement implied by the forked road. The gestures also seem to prompt his rephrasing. He rephrases his utterance from focusing purely on Scrooge 'going,' to acknowledging the spirits' impact (the spirit is taking him). This insight is realised in gesture momentarily before it is articulated verbally. His gestures seemingly help him to feel the meaning as he enacts the movement and progression that he is describing. Feeling the meaning seems to be part of a transmodal process for Adam, where meanings which have been arrived at visually, perhaps relating to embodied experiences, are shifted to verbal expression, with the gestures supporting that translation. This highlights the synaesthetic nature of the voicing Adam is doing here. He is drawing on visual, embodied and verbal modes to try to convey a response.

As he refers to the 'journey,' (Frame 3) his arms come back across his body to his right-hand side, and with fingers extended, gesture at the projected slide. As well as illustrating movement, this gesture seems to be deictic, indicating the road on screen as the 'journey,' he is referring to. His gestures help the audience connect his words to the visuals and make sense of them as a whole, showing that the spoken ideas are tightly interwoven with the visual elements of the text.

The complexity of presenting the multimodal slide is clear. While the multimodal slide can scaffold the presentation, offering something to speak to, it is not self-explanatory even when it is evocative, and requires a great deal of verbal explanation. The verbal explanation has to draw on and refer to both the literary text and the slide itself. In this way, the making and sharing of multimodal responses to literary texts makes the process of critical response more complex because of this dual demand. It positions the students in an intertextual dialogic space where they are exploring the links between these two texts. In some ways, this raises the status of their response. Frozen into a visible artefact on screen, it makes their response the key focus and as much a matter for discussion as the literary text itself. The multimodal nature of the response both helps enable them to communicate and engage with rich, allusive, metaphorical ideas but also adds additional layers of complexity to the process of articulating their critical response.

7.9 Tension Between The Self-Evident Visual Meanings And Disciplinary Requirements For Explicit Reasoning

Adam frequently uses of the word 'obviously' (Extract 7.8, Lines 4, 5, 9, 16, 17 & 18). This suggests he perhaps considers the slide self-explanatory but knows he must verbally explain them. The visual mode meant they quickly saw these meanings during small group work, encountering them visually and developing them together. Describing ideas as 'obvious,' suggests Adam assumes the audience can easily see what he is seeing. His use of the word is almost apologetic, as if he realises he isn't saying anything especially complex. However, as

the disciplinary expectation is for explicit reasoning, he is obliged to spell things out in a way which feels somewhat unnecessary.

When they prepared for a possible presentation, they discussed what they could 'spout' and 'what these things mean' (Extract 7.5, Line 14). They revisited ideas developed via the visual mode, about their interpretation of the image (Extract 7.5, Lines 1--5), font colour (Lines 8-9) and the light in the image (Lines 14-15). This suggests they may be struggling to maintain critical distance and objectivity. Though they weave these complex meanings across multiple modes in an emergent fashion during composition and readily see significance together, unpicking this process for others and maintaining a confident grasp on how they made these meanings does not automatically follow. They have to almost retrace their steps to reconnect with their critical response. This suggests that they understand the disciplinary expectation for this explicit reasoning and textual deconstruction during analysis and critical response, but that this is not yet part of their 'habitus.'

Modes, as representational resources, socially shaped over time in different contexts of use (Bezemer et al. 2008), have different affordances. The use of the visual to 'show the world' and the verbal to 'tell the world' are fundamentally different (Kress 2003a). Here the students are expected to do both. The requirement to 'tell' and verbalise the meanings which have been made visually and are perhaps deemed by the group to be evident enough, engages them in transductive processes which are seemingly, judging by the hesitations, repairs and frequent gesturing, quite difficult. In terms of developing a critical voice, this is important in that it forces them to examine and unpick the assumptions and connections they are making. This sense of the self-evident nature of visual meanings may underpin why so many groups do not particularly discuss the visual elements of their slides unless asked to do so. Development of an awareness of the need to unpick interpretations made visually may be a useful indicator of critical voice development over time, as students develop greater awareness of different ways of viewing, and of their own interpretive processes.

Presenting the multimodal texts is therefore an important step in developing their awareness of their own response, as they revisit how they made meanings and interrogate their own interpretive processes. However, the complexity of the meaning made may add to the cognitive work required of the students in the presentation. They need to unpick, not just how they made meaning from the words on the page of the literary text, but also how that relates to their interpretation of the images and their semiotic choices in the slide. This seems positive for critical voice development in that it encourages a great deal of reflection and extended effort to verbalise. On the other hand, it means the students are dealing with highly complex interrelated meanings which are much harder to explain.

7.10 The Complexity of Articulating Verbally Understandings Developed Multimodally

Further evidence of Adam struggling to articulate meanings which have been arrived at synesethetically underscores the complexity of verbally explaining these.

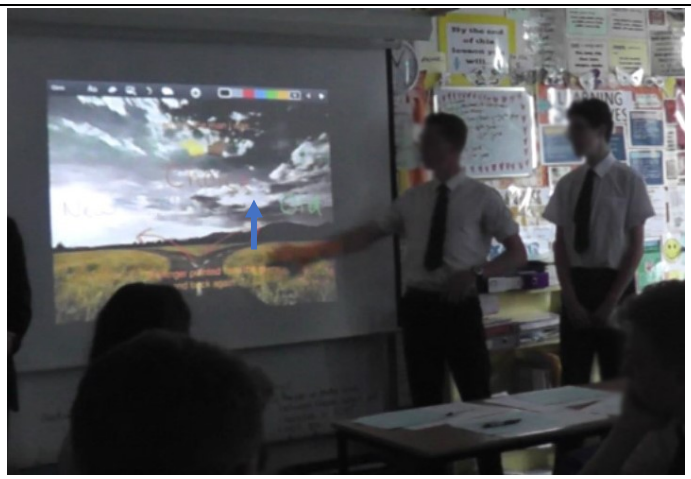
Extract 7.10 of whole class presentation of multimodal slide

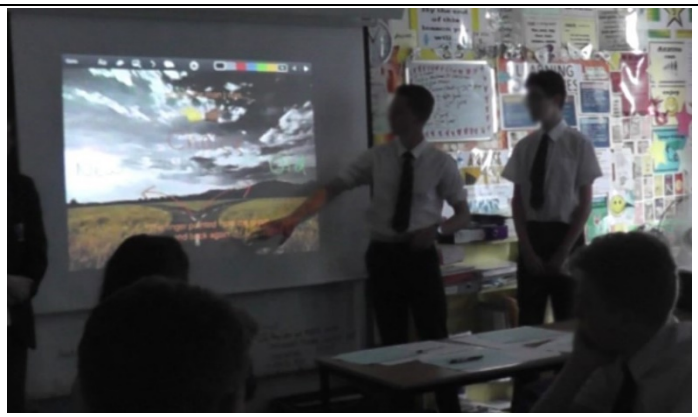
Alison	24. Ah! Ok, so it's kind of putting the choice on to Scrooge. Scrooge has to 25. act...and did you erm…with the hands…talk me through why you chose the 26. hands like that

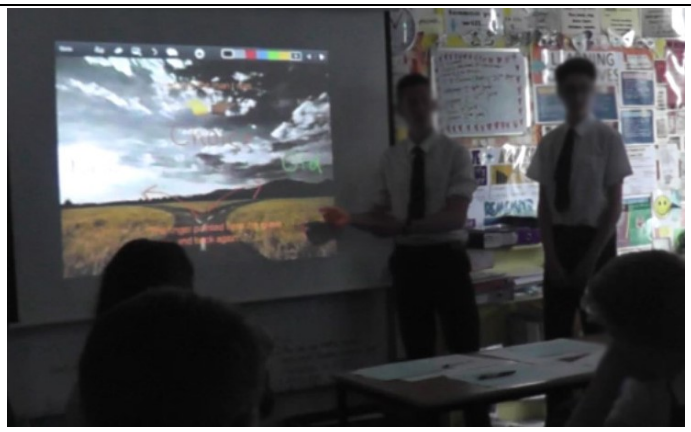
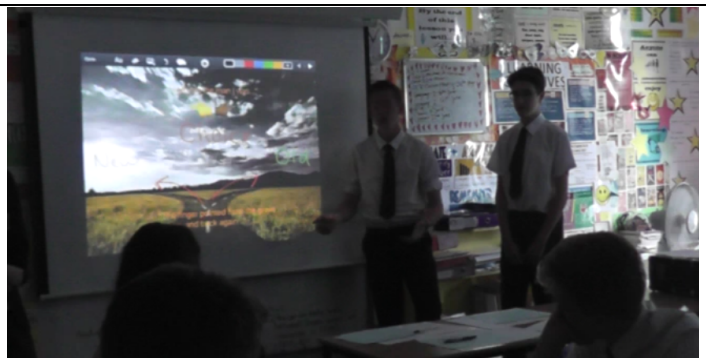
Adam

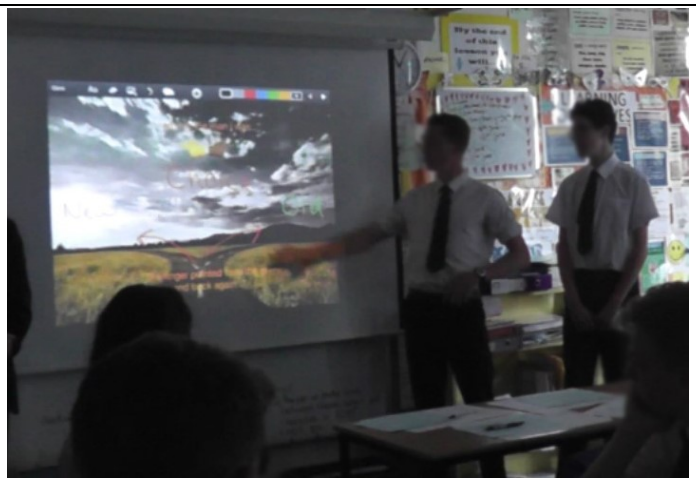
27. Erm well so we cho we chose it like this so um obviously it represents
28. Obviously …. pointing…to…. like he kinda guides Scrooge to his choice so
29. obviously this shows goes over to the light side, so where the sun's shining,
30. it's, you know there's aaa, the clouds are moving back over to this side,
31. whereas otherwise he can just ignore everything that he's been told and
32. just…..turn back to how he was …yeah

Extract 7.11 showing gesture, speech and visuals during whole class presentation of multimodal slide

Frame	Time	Still from Video Data	Audio
1	14.54		**Alison:** Talk me through why you chose the hands like that
2	14.59		**Adam:** Erm well so
3	14.59		We cho

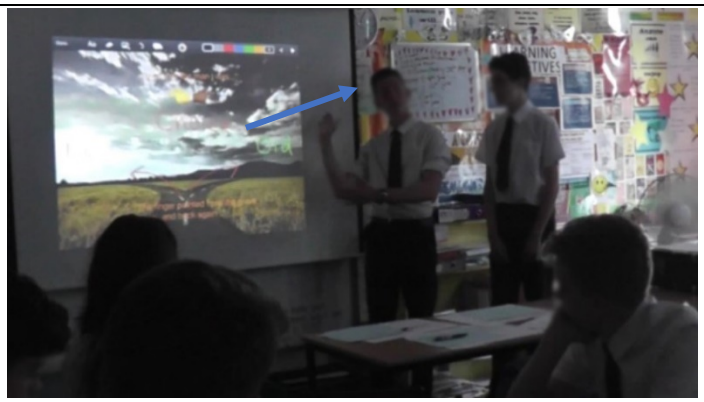
4	15.00		chose it
5	15.00		Like this so umm
6	15.03		obviously
7	15.04		It represents the spirit

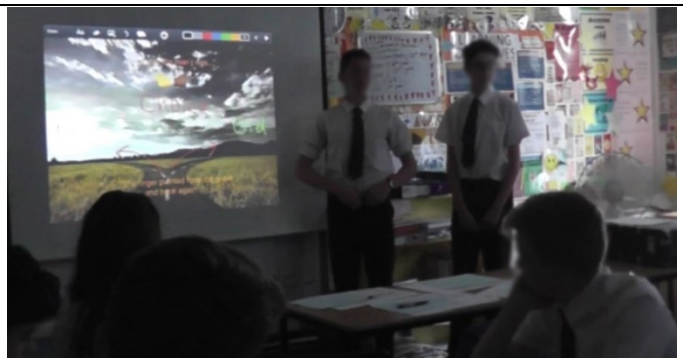
8	15.07		obviously …pointing….to ….
9	15.10		like he kinda guides Scrooge to
10	15.11		His choice
11	15.12		So obviously

12	15.13		this
13	15.14		Shows
14	15.14		goes
15	15.15		**ov**er to the light side

16	15.16		So where
17	15.16		The sun's shining
18	15.18		Its
19	15.19		You know there's aaa

20	15.20		The clouds are moving
21	15.21		Back over to this side
22	15.23		Whereas otherwise
23	15.25		He can

24	15.25		Just ignore everything that he's been told
25	15.29		And just
26	15.29		turn
27	15.30		Back to how

28	15.31		He was
29	15.33		yeah

When asked about their use of hands emojis, Adam's response refers to details of the image, comments on the quotation and physically creates a sense of movement through an ensemble of verbal and embodied modes together.

As he starts his response, (Extract 7.11, Frame 2) he turns to gaze at the screen and extends his right arm to indicate towards the quotation. He then sweeps his arm up to the emojis (Frame 3) and then down across the screen back to the quotation (Frame 4). He then sweeps his arm back up (Frame 6) as he says 'erm well so we cho we chose it like this so um'. Though asked about the emojis, he initially indicates the quotation, before moving his arm to indicate the emojis. The second sweep of his arm down across the screen seems to take in the emojis, the fork in the road and the quotation, which are all aligned down the middle of the screen. This arm movement is accompanied by the phrase 'like this,' (Frame 5). Together these seem to indicate a synaesthetic view which references all these elements. This suggests that for Adam to make sense of the emojis, he has to also reference the quotation and the image. The interconnection of the elements is such that they are challenging for him to tease apart and deal with separately, hence his gestures drawing our attention to the multiple elements involved, in advance, or even, instead of, verbally indicating or drawing attention to them. The phrase 'like that' accompanied with the sweep of the hand, is vague, but seems from the gesture to indicate the positioning and interrelation of the elements, as in they are 'laid out like that.'

The emoji choice arose from John showing the group his idea (Extract 7.4, Line 31) and was thus was arrived at and evaluated visually. In his answer, Adam seems to try to revisit this reasoning in order to verbally unpack it. The complexity of the transductive task seems to almost overwhelm him and he says, 'obviously it represents obviously…pointing' (Frames 7-

9). Here I would argue that his gestures evidence a number of connections and meanings which he is unable to verbalise at this point. He turns his gaze away from the image (Frame 8), as if to disconnect from the complexity of the visual stimuli and focuses on verbally stating something quite simple and clear.

He then tries to unpack the significance of the image. Gesturing with his arm to the yellow emoji on the left-hand side (Frame 11), then sweeping his arm down to the arrow pointing that direction (Frame 12), he says 'so obviously this shows' before adding 'shows.. goes over to the light side' with a quick arm movement up, across the screen (Frames 14-16). His arm movements are deictic at first (Frames 12-13), connecting the light-yellow hand emoji with the red arrow, visually making a link that the emojis are 'like that' in order to mirror the sense of direction of the road and arrows, representing Scrooge's choice. His arm movements then create a sense of movement (Frames 14-16), visually enacting motion, which cannot be conveyed by the static image but which they seemed to try to create with the arrow vectors and the quotation placement at the 'start' and 'end' points of the journey during small group work.

While he is trying to relate the light symbolism, colour symbolism, position on the page and symmetry of the design to the ghost's stark choice, much of the work is done visually and not verbally. The quantity of interconnections and the volume of things to explain seem to result in an explanation which is verbally quite unclear and confusing. Experiencing it as an ensemble, it was much less confusing than it appears in the transcript. Nevertheless, it highlights the level of difficulty Adam is having. Faced with a wealth of transductive processes and interconnections, he relies heavily on gestural modes to try to help the audience draw the connections between the verbal comments and the visual elements. The degree of non-fluency features in his talk, such as repairs, false-starts, hesitations and unclear pronoun references (Extract 7.10, Lines 27-32) evidence the verbal difficulty he is having.

This could lead teachers, concerning themselves almost exclusively with verbal reasoning, to conclude that making and sharing multimodal slides is not a valuable for developing students' critical response. As the struggles of verbal expression stem from the multimodal complexity of the task, and the difficulty of talking about the literary text in relation to their slide, English Literature teachers may consider that the additional complexity is not conducive to supporting critical voice development.

However, the effort Adam makes to communicate his meanings, despite these challenges, evidences a strong sense of agency and shows he has a complex response to share. This offers a strong incentive to try to find and use language. These are arguably important aspects of developing a critical voice. Having something interesting, personal and original to say about a literary text.

In addition, we can see that the group say more in the forum of the small group discussion than they do in the whole class presentation. In small groups, they discussed their choices of font colour, the meaningful positioning of the quotations, the colour of the emojis; all aspects which are not commented on in the presentation, despite them being rehearsed. Perhaps then, what it is important to remember, is that it is not necessarily the product which is so important in making and sharing multimodal texts, but the value of the process. Certainly Pandya (2012) suggests that multimodal text making, as a process, is highly valuable, but difficult to justify in an education system which seeks to measure value in the products students produce. This study hopefully sheds further light on the value of the process by drawing attention to the ways in which dialogic engagement and personal response appear to be fostered in the making and sharing of multimodal texts.

7.11 Summary

7.11.1 How Does Multimodal Response Affect Students' Engagement With Other Voices And Viewpoints?

Using a bank of abstract images supports the adoption of an exploratory orientation during the small group work, encouraging engagement with multiple interpretations and ideas. Perspectives begin to overlap from image to image and from student to student. This group of students, who previously experienced conflict and difficulty working together, engage in much more effective dialogic discussion. This could relate to the use of abstract images. It could evidence critical voice development over time. The students choose to prolong the dialogic discussion and engage in hypothetical thinking, suggesting an increased openness to other voices and an enjoyment of the creative discovery of interpretation.

Working to create a multimodal slide seems to allow the students to bypass the verbal to quickly develop shared interpretations together in a way they find convincing and stimulating. This may support their sense of having a voice, fostering agency and a sense of having something worth saying.

7.11.2 How Does Multimodal Response Affect Reflection?

Making the multimodal slide draws attention to the different sense-making processes involved in the students' critical response. The visual mode seems to offer a pre-verbal stage to the response in which a fruitful 'fit' can be quickly apprehended. This perhaps allows them to draw on their less conscious sense-making processes, which in turn enhances their attention to these more instinctive, emotional, embodied or non-verbal responses. This supports criticality by developing self-awareness and fostering an impetus to make sense of

one's own response. The externalisation of this into a material artefact, the slide, supports more conscious reflection on these more instinctive reactions.

The group show more conscious, deliberate crafting of their slide, seeming to have developed increased assurance and agency in voicing their response multimodally over time. This is driven by a strong awareness of audience response and the need to make meanings clear to them through the construction of their slide. I suggest that this stems from embodied experiences of presentations. That is, their intersubjective awareness, and their ability to evaluate their slide from a potential audience's perspective, grows from experiences over the course of the data collection, of how presentations come across.

The complexity of the meanings made during multimodal text making can be challenging for the students to unpick and articulate at the presentation stage. This is because they have often been arrived at non-verbally, through synaesthetic and transductive processes. For Adam this prompts extended effort to orchestrate and articulate meanings which involve a great deal of critical reflection as engages in complex transmodal work. The lack of fluency of the talk suggests a great deal of critical reflection during the presentation.

7.11.3 How Does Multimodal Response Affect Students' Appropriation Of Disciplinary Conventions?

Unpicking the complex, interrelated meanings generated across and between modes complicates the analytical process and can make the students verbal responses confusing. While it appears to trigger reflective, collaborative discussion in small groups and requires reasoning and explanation at presentation stage, it adds a layer of complexity which is not strictly necessary in terms of the current curriculum. The complexity of the meanings made across and between modes makes the task of presenting and articulating so challenging. On the one hand, it appears to provoke verbal creativity, and the use of metaphor as students grapple with the meanings. On the other hand, it can overwhelm the students' verbal fluency, leading to lots of repairs and false starts.

Making and presenting the slide engaged the students in using working with symbolic, allusive and metaphorical meanings, which are key aspects of literary communication. There is evidence of students starting to craft an argument multimodally by including multiple quotations and using positioning on the slide to create a sense of impact or consequence.

7.11.4 Are Particular Aspects Of Critical Response Afforded Or Constrained By Different Modes?

The episode suggests that what is important is working multimodally, dealing with modes together, rather than the affordances of modes in isolation. The modes together support students in generating associations which they use to critically reflect upon the text. The interconnections between the image, the keyword, the emojis and the way these shape the spoken language, highlight the way in which the modes together generate insights and meaning for the students.

The visual artefact seems to have particular value in reflecting back at the group, a future audience's view and facilitating a quick, holistic appraisal of their emerging slide. In this way, the visual nature of the response supports a more distanced, analytical stance. In contrast, working multimodally when making the slide seems to support students in attending to the more emotional, instinctive and intuitive responses necessary for a personal response.

Chapter 8: Discussion of Pedagogical Affordances of Multimodal Response for Critical Voice Development

8.1 Introduction

In this chapter I explore what can be learnt from the previous chapters about the pedagogical affordances of multimodal response for critical voice development in the secondary English Literature classroom. I start by summarising the key findings from each episode in turn. Next, I outline what can be learnt by reading across these episodes, situating my findings in relation to other research and theory and discussing limitations and recommendations. This is organised by broad theoretical areas which correspond to key concepts emerging from my review of previous research in the field (see Chapter 2): Reader-Response pedagogy, Intertextuality, Multimodal Composition, Dialogic Space and Interthinking, Multimodality and Multimodal composition.

8.2 Major Findings

In Chapter 4 I demonstrated that making and sharing multimodal texts using sourced images depicting enactments of the play has important potential for supporting critical voice development. Firstly, I showed how the visual mode anchored emerging envisionments, helping students reflect on and develop their response to the text. The slide then supported shared reflection by functioning as a shared object. I presented episodes of small group discussion and the multimodal text itself to evidence the interthinking which the slide facilitated. This interthinking was often a form of creative intersubjectivity which was multimodal in nature, fuelled by the visual expression of the image, the verbal contributions of the students and teacher and the emerging representation of the slide as new elements were added.

Secondly, I demonstrated that the making and sharing of multimodal texts can engage students in practicing disciplinary critical response skills, such as explicit verbal reasoning, evidencing and close language analysis. Finally, I showed how an embodied multimodal response supported a student to connect with the meanings he was making during the presentation of the multimodal text. I proposed that the bodily gestures seemed to support his reflection on the meanings and connections he was making so as to verbalise them.

In Chapter 5 I highlighted the heightened impact the students' sense of identity appeared to have on their critical response when they were asked to photograph themselves. The visible self-spectatorship of role-play introduced a performative tone to the students' interactions as they navigated multiple discourses. I exemplified this with episodes of talk and frames of presentation demonstrating the increased social pressures highlighted by instances of negotiation, parody and appropriating authoritative voices to achieve their aims. While shared reflection was made more difficult and reflection on the literary text was compromised at the outset, I also highlighted how consideration of aspects of disciplinary convention, such as context and setting, were evidenced in the sketching and editing of the images.

Lastly, I used frames of video data to illustrate the importance of embodied aspects of performing critical voice. The use of gesture to orchestrate and weave together the multiple voices being responded to during the presentation revealed how embodied modes could support this complex process. I also demonstrated how the embodied experience of student

performance of critical voice during the presentation can encourage whole class interaction and collaborative reflection, therefore supporting engagement with a broader range of voices across the class.

In Chapter 6 I demonstrated how the image bank and visual emergence of the slide opened and maintained dialogic space during the making of the multimodal text. I illustrated this by analysing small-group talk in light of the visual representations they were engaged with, to illustrate how this supported the engagement with other perspectives and alternatives, facilitating a sense of creative discovery in critical response. I also showed that the multimodal nature of the interactions themselves broadens the dialogic space; firstly, because of a generative tension between the messages conveyed by different modes; secondly, because it encouraged students to draw on a broader intertextual repertoire.

Chapter 7 gave an insight into critical voice development over time by exploring data from a group previously studied in Chapter 4. I demonstrated increased dialogic engagement during the making of the multimodal response. In addition, I highlighted the potential of this to foster hypothetical thinking and an openness to alternative possibilities and interpretations. I also argued that the students had developed as wrighters, showing a stronger critical voice in terms of greater consideration of audience and more deliberate crafting of their multimodal response. Finally, I showed how the act of presenting the multimodal slide can prompt significant effort after meaning, engaging students in considerable critical, transductive work. However, I noted that this complexity can overwhelm their verbal fluency in verbally voicing their response.

8.3 Multimodal Response and Reader-Response Pedagogy

This section explores the relevance of the study's findings for Reader-response theories and relates findings from across the episodes to this area of scholarship.

8.3.1 Supporting Envisionment Building

A key pedagogical affordance of making and sharing multimodal slides is that it can support teachers in developing 'envisionment-building classrooms' (Langer, 2011; Langer, 2000). Each of the episodes evidenced multimodal texts supporting the growth of interpretive response that Langer terms 'envisionment building.' In Episodes 1, 3 and 4, the composition of the slide was guided by the students' sense of 'fit' (4.3.3; 7.3) highlighting that unarticulated criteria of relevance were informing their image choice and slide design. These criteria represent their envisionment; emergent ideas and responses to the literary text.

Langer's research identifies aspects of class discussion which help students to develop richer envisionments (Langer, 2000, p.40). This study builds on these insights, demonstrating how the visual emergence of the multimodal slide supported the students' ongoing development of their envisionments through further reflection (4.3.1; 4.3.3; 6.7.2; 7.5), revision, (4.3.2) shifting of viewpoints (4.3.1; 6.7.1) and adoption of new interpretive strategies (6.5; 7.7.) It supports Langer's claim that 'we need to provide opportunity for alternative response options,' (p.41) and provides evidence of multimodal response supporting the externalisation of envisionments and joint reflection upon them for the generation and communication of new understandings (4.2; 5.7; 6.9.1; 6.5; 7.2) and intertextual connections (5.4; 5.6; 5.9; 6.7.1; 7.8).

The uniqueness of each slide produced, the diversity of images selected and the distinct points each group made about the texts, highlight the potential of this approach to support

personal response, identified by practitioners as a valuable aspect of literary interpretation that is side-lined in recent curricula and assessment criteria. This study suggests that the creation of multimodal texts in response to literature can make visible the originality and creativity of the interpretive work the students are undertaking (5.9.1; 6.10) in a way which is perhaps not so obvious in written critical response.

However, although the slides featured in Chapter 5 (Figures 12-17, p.88) were each visually distinctive, there was much greater commonality in terms of ideas and representational strategies. They all focused on fear and intimidation and represented this through positioning, with the fearful character (Scrooge) positioned lower than the intimidating character (Marley's ghost). This suggests an important difference in pedagogical affordances between the use of student-generated photographs and teacher-generated image banks. The image banks, particularly the use of abstract images, (Chapters 6 and 7) enabled swift consideration and thematization of a range of alternative interpretations (4.2.1; 6.4; 7.2). This appears to support greater diversity of response. In the absence of this, the slides in Chapter 5 reveal not only increased uniformity, with groups focusing on a fairly straightforward interpretation, but also reveal less development of this initial response into a fuller envisionment. The multiple visual stimuli of the image bank perhaps triggered the students to move beyond an initial reaction to explore 'a horizon of possibilities,' (Langer, 2000, p.11) whereas the photography work saw students working with an initial impression without any obvious consideration of alternatives.

This surprised me as I had anticipated that embodied response and greater representational freedom would support greater diversity and uniqueness of response. The video data from Chapter 4, showing a student re-enacting the gestures and postures of a character represented in an image on their slide (Section 4.8), led me to suspect that bodily enactment would encourage greater identification. However, the data suggests that the photos or depictions of actors' or characters' bodies, rather than the reading of the literary text itself, prompted the physical sense-making for the student. The combination of meanings conveyed by words and meanings conveyed by images of bodies worked together to fuel the meaning-making. Asking students to physically respond directly to the text in a dramatic enactments then places different demands on them as they have no visual stimuli but have to draw entirely on their own envisionments. In this way, the visual resources provided on the iPads enriched the envisionments in terms of adding other stimuli for reflection. This was suggested by the language used by participants to try to comment on the role of the images. The teacher felt they added 'another dimension.' Students talked about how they 'get us going.'

This finding raises interesting questions in relation to Miall and Kuiken's (1999) research into literariness. They found that, during the reading of literary texts, 'feeling' guided an effort after meaning. They suggest that, while reading certain literary passages, readers become 'implicated in the existential concerns embodied in those passages.' At those times, they noted confused pronoun usage, with readers slipping between using he, you or I as they spoke about the text. They propose that the 'literariness' of a text may reside in aspects of the textual features which prompt these processes. The video data of the student in Chapter 4 might be evidence of a related process in embodied and visual modes, triggered by an image representing a situation from text, rather than by a passage of literature. This suggests that perhaps the visual representation of a text situation can support a deferred occurrence of the defamiliarization and schema changing processes, identified by Miall and

Kuiken as part of the literary sense-making process. As the initial response could be made without recourse to language, an aspect of the students' feeling about the text was captured and frozen. Revisiting the image in the presentation then required them to give this verbal shape later, which engaged the students in returning to the mode through which the insights were perhaps originally perceived or felt.

The data also suggests that, during the multimodal work, students adopted the stances identified by Langer (2000, p. 10) as 'the strategies all readers engage in as they make sense' of literary texts. Image banks engaged students in a quick-fire process of brainstorming possible associations with the text and consideration of the relevance of each image (6.4; 7.2.) This seems to equate to the stance of 'stepping in' where 'tentative questions and associations' are made while students attempt to connect with the world of the text. During the composition of the slides, students elaborated their understandings by: weaving more complex relations between the text world and their chosen image (4.2; 6.4.1; 7.7); making links to other texts they have experienced (5.4; 5.6; 6.2; 6.71); drawing on insights gained from embodied experiences in the world (4.1; 4.8; 7.10) considering the text world from different points of view (4.3.1 & 2; 6.7.1.) I view this as representing the second stance of 'being in and moving through' the envisionment, where personal knowledge is used to 'build and elaborate' envisionments. Students 'feeling the meaning' (4.8; 7.8), where they seem to revisit embodied understandings and reflect on this could relate to Stance 3 where students rethink what they know. Finally, the composition and presentation of the slide both engage students in more distanced, objective reflection (5.7; 6.6; 7.9) which relates to Stance 4, 'stepping out and objectifying the experience.'

Pedagogically, the two-step process, collaboratively making then presenting multimodal slides, can facilitate students' adoption of the different stances in the process of envisionment-building which Langer identifies as important in developing critical response to literature. Adding different elements to the slide enables the visual emergence of ideas, where new significance can be discovered so that meaning can evolve (4.3.1; 4.3.3; 6.7.2). This supports an immersion in or 'moving through' the envisionment, perhaps encouraging an attitude of exploration and openness.

The visual nature of the on-screen representation of envisionment also encourages students to step out and objectify their own response. Langer identifies how teacher questioning can encourage adoption of this fourth stance. This study suggests that the multimodal slide itself can prompt this stance shift during small group work. This is a clear pedagogical affordance. Though all students may be involved in listening to a discussion, the teacher can only question one individual at a time. Collaborative multimodal response on the iPad offers a strategy which engages multiple students in experiencing and responding from this stance and is not dependent on one-to-one interaction with the teacher. As her research suggests student readers enter this stance less frequently (Langer, 1993a, p.12), this could be of particular value.

Responding multimodally by physically presenting the multimodal slide offers an additional dimension to the objectification or 'stepping out.' The fourth stance is one in which:

'readers distance themselves from their envisionments and assume a 'critical' manner by reflecting on and reacting to the content, the text, or to the reading experience itself.'
(Langer, 2000, p.40)

Presenting the slide engages the students in reflecting on the processes of response and representation. The slide freezes the response in tangible, material form. As it is the result of joint meaning-making and not self-explanatory, it differs from the forms of response that Langer explores: verbal contributions by individual students in a teacher-led discussion. Presenting the slides requires the students to reflect on the experience of interthinking as well as the reading experience. It also multiplies the content they have to reflect on as they have to consider their envisionment *through* the multimodal text. This complexity is not straightforwardly positive. While it triggers interpretive effort, evidenced by the use of analogy (6.7.1, 7.2), metaphor (4.4, 6.5; 7.2) and multimodal orchestration (5.9, 6.8, 7.8) to verbalise and communicate these complex, interrelated meanings, it can also overwhelm students' verbal fluency. However, Langer argues that in successful envisionment-building classrooms

'good reading was not considered to lie in the students' ability to analyse the text for an underlying meaning or to arrive at an already agreed upon interpretation, but rather in the students' engagement in the process of arriving at their own understanding.' (Langer, 2000, p.40)

In this framing, engagement in the process of understanding and the effort expended in trying to articulate complex thought-processes is inherently valuable. Multimodal response has particular pedagogic value in stimulating this effort or engagement because it clearly engages the students intensively with meaning-making around literature. However, for the busy classroom teacher, facing pressures in terms of accountability for attainment and needing to prepare students to articulate critical response in written form for an examination, this complexity and its impact on fluency may not be experienced as a positive development.

The data suggests that multimodal response may particularly encourage students to objectify their response and develop metacognitive awareness of their meaning-making processes around literature. Langer's research highlights that this is a particular difficulty facing 'poorer readers', who often fail to step in to stances 3 and 4; can be 'more 'easily 'dislodged' from the envisionments' (Langer, 1993a, p.14); 'were more likely to discard or lose aspects of their envisionments they had once been aware of' (p.24); and tend to refer less often to background and personal knowledge and experiences, thus having a less ready 'avenue of awareness of ways in which their new understandings could inform their old ideas' (p.13). This form of multimodal response offers support in these areas. The enduring, visual nature of the slide helps readers keep sight of their emerging envisionments during discussion and development (4.7, 7.5). Incorporation of the visual mode can support students to make connections with their experiences outside the classroom (4.8; 5.4; 5.8; 5.9; 6.7). Finally, the group-work element can support them in acquiring interpretive strategies from each other (6.5, 7.7), helping them grow their 'avenue of awareness' and connections between old and new knowledge.

8.3.2 Supporting Participation

Looking across the episodes, it is clear that multimodal text making can support participation in the interpretive community of the English Literature classroom. The multimodal lens used in this study enabled appreciation of alternative ways that students may engage with disciplinary concepts and skills, as well as shedding light on the complexity

of participating in and appropriating disciplinary discourses, revealing it to involve more than verbal or linguistic development.

Disciplinary concepts such as historical and social context (4.7 ;5.7), setting (5.9) and disciplinary analytical skills such as close language analysis (4.6.3, 5.7) and evidencing (4.6.2) were visible in the multimodal responses. Students put these elements 'in the frame,' showing that the shift from verbal to multimodal response did not cause them to lose sight of established disciplinary approaches. Rather, they found creative ways to weave these into their critical response where they deemed it important. This highlights that disciplinary participation need not be restricted to talk and writing, and that multimodal response can support engagement and experimentation with disciplinary concepts and approaches.

The use of video data of students presenting their multimodal texts drew attention to physical and embodied dimensions of critical voice development. Evidence of students positioning their bodies and those of their peers to frame and centralise their digital slide as the focus or of pronounced, self-conscious gestures which draw attention to themselves as the focus of attention (5.9, 6.8) underscore the performative aspect of critical voice development. Attention to the embodied modes during the presentation highlights that it is not just about appropriating ways of talking but also about appropriating ways of presenting the self. The marked impact of Dexter, Adam and Brad's confident physical performance of critical voice on whole class interaction and engagement (5.9.1), in comparison to Gemma's verbally successful but physically subdued contribution in Chapter 4 (4.6.1), suggests that embodied modes may have a particularly strong influence on how a whole class group engages with the ideas articulated. In other words, confident bodily participation can engender engaged participation from others.

The findings therefore add weight to Gallas' claim that 'the process of appropriating a discourse is one that involves both language and expressive action.' (Gallas, 2004, p.86) Her notion of the importance of 'authoring' and the valuable experience of 'public presentation of self as expert' offering 'a leap toward the core of discourse acquisition,' (p.137) resonates strongly with my findings. My findings therefore suggest that the kind of social mechanisms she observes and documents as supporting literacy development in less structured, more play-oriented elementary classrooms, also have relevance for developing the critical voice of adolescents in English Literature classrooms at Secondary level.

Gallas argues that identity, discourse appropriation and the authoring process 'are unified through the imaginative actions of students as they come into contact with the texts, tools and props of each discipline' (Gallas, 2004, p.134). For her, the focus on imagination is therefore a critical and neglected component in literacy instruction, propelling the learning. This suggests that perhaps the physical experience of presenting the text to the class offers an opportunity to role-play an influential, critical identity and experience audience evaluation more viscerally. My data offers some support for the claim that, pedagogically, embodied modes of response can have a powerful influence in developing a participative classroom community and individual's critical voices.

However, Chapter 5 shows that enabling embodied engagement does not have a straightforwardly positive impact on participation. The resistance and self-consciousness evidenced during the photography work raise questions about the impact of digitally recording role-play and enactments. The students in Gallas' classroom acted or danced

scenarios, presented their own texts and co-constructed readings of texts. However, their performances were not filmed. In terms of possible affordances of different modes, the data in this study suggests that the endurance of the visual mode anchors the emergent envisionment for closer scrutiny and reflection. In this way, the enduring, visually frozen nature of the response seems to support critical voice development. Photographing or filming the enactment may alter this engagement. Perhaps this visual endurance interferes with the immersive nature of the participation during role play, reminding the students of the possible future audience of their peers at a time when they are still only stepping into an envisionment and heightening awareness of public scrutiny.

Another factor which may have affected the level of self-consciousness in Chapter 5, is that this class had no previous experience of dramatic enactments in their English Literature lessons. The length of the study is a limitation in this regard. Students may become more used to this way of working given time and this may only offer a glimpse of the start of a process of the building of a more participative interpretive community. The scope of the study means it is not possible to know whether, once a longer history of authoring and public presentation was established, students might feel less self-conscious and the act of photographing to create their own images might support reflection more effectively, or whether the freezing of embodied response through photography and filming alters the pedagogical affordances of role play work.

Where Gallas' study underscores ways in which embodied engagement and public presentation support the development of a participative community and a spirit of co-construction in class, this study suggests that photographing themselves introduces an awareness of the wider public gaze which, at times, was at the expense of the development of the kind of creative interthinking and emergence observed in Chapters 4, 6 and 7.

The reading paths helped make visible how interactions around the multimodal texts evolved. They helped me notice increased interaction from the whole class during presentations. They also helped me consider how the visual mode of the slide influenced the 'audience' and teacher response, by noticing what questions and comments were prompted in relation to what was seen and said. Through this, it seems multimodal response can support group participation in two ways. The visuality of the slide offers the 'audience' more scope to connect with the presenting group's envisionment, supporting collaborative discourse. Secondly, the embodied mode of presenting supports the students in experiencing a sense of 'authoring,' and imaginatively engaging with alternative 'critical identities' as an individual and as a class group.

8.3.3 Supporting Participation Through Intertextual References

This study's attention to the ways students perform critical voice through multimodal response helps makes visible the complexity of the intertextual repertoire they draw on as they interact. This helps enable a fuller appreciation of the range of ways critical engagement with other voices occurs as this intertextual repertoire spans visual, embodied and verbal modes. Across the four episodes, I demonstrated how attention to embodied modes revealed the students drawing on an existing sense of the presentation genre (5.9; 6.8); referencing or acknowledging sources of ideas as they talk (5.9; 6.8; 7.10) and reconnecting with embodied and visual experiences in the world to make sense of their responses (4.8; 7.8). Attention to their talk demonstrated students drawing on social media discourses (5.4), appropriating schooled discourse (4.3.1; 5.6) and referencing popular

culture texts (6.2; 6.7.1). Attention to the images and multimodal slides showed how the visual modes encouraged connection with experiences of narrative and characterisation in popular culture texts; potentiated textual conventions from other disciplines (4.6.2; 7.5) and exploited representational parallels (6.7.1) Together, this suggests that the making and sharing of multimodal responses to literature can facilitate critical participation which draws on and makes connections with a broader range of textual experiences than might otherwise be possible.

This reinforces other recent research into the role of other modes in learning and demonstrates its applicability in the English classroom. It echoes Taylor's insight (Taylor 2014) that intertextual referencing (Maybin, 2004) can be realised through posture and gesture. Using video data of classroom interaction, she shows how small actions and gestures demonstrate learning or engagement with the content and concepts encountered in lessons. This built on Maybin's notion of intertextual referencing as an 'automatic, unconscious and strategic,' (p.102) aspect of children's talk, to show its applicability to embodied modes. My study reinforces Taylor's observations in the primary classroom, showing instances of posture and gesture that demonstrate engagement with disciplinary learning at secondary level. During the presentations, posture and gesture played an important role as students tried to articulate intertextual links between the visual texts (images and multimodal slide) and the literary text. Mirroring or gestural outlining of projected images (6.8) and use of gesture and posture to orchestrate voices (5.9; 5.9.1) or to enact an explanatory metaphor underpinning their interpretation (7.8), all evidence students' engagement with other texts in order to make a meaningful response. Not only is intertextual referencing central to the way students develop their ability to communicate their interpretations, but this study sheds some light on how it operates multimodally.

Students' adjustments and adoptions of posture and greeting gestures (5.9.1; 6.8) can be seen as intertextual references to other public presentations of expertise and authority. Where Taylor's data highlights how posture and gesture play an important role in content learning through engagement with teacher-presented texts in the classroom, the data in my study highlights that this is part of a broader mechanism of voice development through engagement with previous experiences of self-presentation. That is, it is not just the content and ideas which are engaged with but also aspects of representation and genre.

This chimes with Ivanič's (Ivanič, 2004) view of intertextuality as a process which includes 'the appropriation of actual source texts but also the deployment of more abstract communicative resources, variously known as voices,' 'discourses,' 'genres' or more generally 'text-types' (p.283). She acknowledges this has 'consequences for the subjectivities' and identities of individuals (p.284). My examples of posture adoption and self-conscious waves offer empirical evidence of this broader mechanism of voice appropriation in action in a classroom. While Ivanič's examples focus largely on the adoption of generic features in the multimodal texts themselves, my examples demonstrate the same mechanism operating in embodied modes and how students' can be seen to physically respond to the identity demands placed upon them as they engage in these other discourses to voice their response.

The digital recording and presentation of the multimodal responses in this study also seems to have prompted intertextual references to discourses other than the disciplinary discourse of English Literature study. Where Dexter's focus, as implied by his gesture of waving to the

class (Extract 5.8, Frame 1), is on the audience of people sitting in the room, Lottie's Victory V (Figure 35b) to the camera suggests that her attention is on a notional audience, not present in the room, who may watch the video recording later. Just like the photographing of themselves, the videoing during data collection can suggest the possibility of an even larger public audience. Both gestures are reminiscent of a celebrity greeting fans or inviting the public gaze, suggesting that the students are drawing on experience of popular culture rather than academic or school-based textual experiences. These, alongside the students' continual use of the term 'meme' in Chapter 5 about the photograph they took, highlight how social media and celebrity discourses can influence the physical actions of the students when they are conscious of their image being captured digitally.

This suggests that making and sharing multimodal texts has important pedagogic value in terms of encouraging critical participation, not just with the literary text and classroom idea exchange, but also with many other textual experiences which students can draw on to inform and develop their response. However, it may be that digitally capturing embodied forms of response impact and alter students' behaviour, and therefore the particular pedagogic benefits of the multimodal work. The 'automatic, unconscious' nature of the postural and gestural responses noted by Taylor may support students in developing further awareness of their own response by allowing an immersive, instinctive response in which these aspects can be captured, increasing scope for them to be noticed, reflected upon and better understood. However, in this study, the act of digitally recording seems to introduce a degree of self-consciousness and reflection which may disrupt this kind of immersive process and introduce further discourses.

This builds on insights in theorising about Drama in Education which differentiates between different types of acting behaviour in classrooms with their own distinct affordances and traditions. (Bolton, 1999) 'Making' is posited as a form of 'make-believe play' or 'living through' in which students are 'free to explore' and have 'no sense of preparing to show.' In contrast, 'presentation' and 'performance' are forms of acting where the priority is to 'show' or display. In this study, the idea of having students generating their own images, through enactment or another format, was intended to enable the kind of exploratory freedom which Bolton allies with 'making.' In identifying with the characters and situations physically, the intention was to enable the kind of 'living through' Rosenblatt (1995) suggests is part of the literary reading experience, and which Heathcote (Bolton, 1999) proposes is an important part of the drama experience. However, the act of recording them and experience from prior lessons that these multimodal texts would indeed be projected and shown, means that the students would have been very conscious of the expectation to 'show' and display. This may help explain the difficulty the students experienced in entering this shared imaginative space and point to a possible constraint.

My findings are in some tension with the findings of a recent study (Bryer et al., 2014) into students' experiences of filming responses to a gothic poem on tablet computers. While they also identify that the screen altered the dynamics and offered a 'clear moment for evaluation and review,' (p.242) the awareness of audience was a purely positive development in their findings, fuelling revision and reflection. They do not report self-consciousness or difficulty in entering the drama world as experienced in this study. As their study was conducted as a film-making project undertaken by both English and Drama teachers, this may have framed the work differently for the students who would experience it as something slightly outside the distinct, separate school subject lessons. The fact that

this study was conducted as part of ongoing English Literature lessons may have made the engagement with drama work more difficult for the students to engage with. The fact that both I and the classroom teacher are English teachers without the expertise of Drama teachers to support students in engaging with drama work effectively may have made this aspect of the research less effectively managed and impacted the students' response. This could be a clear example of how disciplinary expectations, forged over time in the classroom, constrain engagement with certain kinds of texts and forms of response. At the very least, this suggests that while this form of enactment may well have important value in terms of supporting critical engagement with literary texts in English classrooms, it is likely to take time for students and teachers to become comfortable with new ways of working.

In Chapter 4, the teacher praised Gemma's verbal contribution (See 4.6.1) as it demonstrated strong appropriation of schooled discourse and verbally confident criticality. However, in Chapter 5, the class responded vocally and positively to the humorous, somewhat parodic performance, which seemed to draw on genres of the chat show and other staged debates and celebrity performances (See 5.9). The inclusion of these other discourses was generative in terms of provoking whole class engagement. Not only does this suggests the power of embodied modes of presentation to foster critical participation in dialogue, but also suggests allowing a playful spirit may assist appropriation of more formal discourses. While the adoption of the disciplinary ways of responding and interacting is a vital component of critical voice development, this study suggests that the richness enabled by multimodal response may come from the personal engagement with multiple, often unexpected or unpredictable texts which makes the response personal, engaging and perhaps provocative. These aspects are important if the responses themselves are to be used as opportunities for further development of response, rather than as simply assessments of performance at that moment.

8.3.4 Intertextual References in the Multimodal Texts

Analysis of the multimodal slides made visible instances of participation with disciplinary practices which might otherwise go unrecognised. Students' editing of images and addition of sketched elements to the multimodal slides revealed engagement with knowledge about historical context, setting and close attention to details of language and description. It also revealed knowledge of disciplinary skills such as evidencing and argument development in other modalities. This study offers further evidence to support Ivanič's arguments about the importance of seeing intertextuality as a continuum of practices in order to recognise more fledgling engagements with text types and discourses. She describes 'in-between intertextual practices' of 'incursion, incorporation and assimilation' and argues that this 'throws light on the mechanism whereby children internalize the semiotic characteristics of texts and so construct for themselves mental models of text types' (2004, p.309). For her it is a 'creative way in which children extend their communicative repertoires, subconsciously trying out and mixing semiotic resources before distinguishing them and taking deliberate control of their deployment.'

In this study, over time, students use colour (5.7, 7.4) and position (4.3.3; 5.8, 7.5) to meaningfully to represent and convey their ideas about the literary text and there is evidence to suggest they may become more deliberate in their use of these expressive resources over time (Chapter 7). Where Ivanič's study focuses on the composition of multimodal project work, the 'wrighting' and therefore the communicative and representational aspects of student meaning-making, this study also sheds light on the ways

in which the students' textual interpretation is impacted by the intertextual references, facilitated by multimodal response. The way the students make intertextual connections to other narratives and ideas from visual stimuli in this study reveals how visual similarities and metaphor can prompt generative links with other popular culture texts and support their ongoing meaning -making. This chimes with other recent findings that filming responses to a gothic poem on tables offered a 'visual frame of reference that seemed to be key to the students' learning and engagement.' (Bryer et al., 2014)

However, the study also highlights pedagogical problems stemming from this wealth of intertextual work. The teacher and I both experienced difficulty and doubt in formulating questions as we had worries about what elements of the response to focus on. Focusing on the pictures at the expense of the literary text was a particular concern throughout. While the introduction of visual texts, in the form of images, proved generative and enriched the intertextual connections the students made, it created concerns about maintaining a disciplinary focus on literature and straying out of 'English' into visual analysis. Though, over time, and after analysis, it became clear that questioning about images could help students focus on developing awareness of their own responses and prompt explicit reasoning, the level of doubt and lack of certainty could prove a barrier for English Literature teachers faced with accountability pressures and impending examinations.

The analysis suggests that multimodal response enabled students to make a wider range of intertextual connections. My interpretation is that this can bridge students into the forms of academic literacy they are expected to master in the English Literature classroom (Crook ,2005; Godhe and Lindstrom, 2014). However, this study perhaps goes further and suggests that the tension between the discourses and textual connections is in itself generative and important for the development of personal response. By this I mean, that simultaneously having to produce a piece of academic, disciplinary work multimodally requires students to engage in other discourses and draw on their experiences of other digital or visual narratives and texts and embodied experiences in the world. The tension generated by these differing demands seems to provoke a form of creative criticality. Crook cautions that though 'an accessible tool can furnish the very 'bridge' that we need into new learning,' that 'at other times, the tool may have properties that are in tension with modes of acting we wish to cultivate.' What this study seems to add is a realisation that a tension may not necessarily be negative but can also broaden the dialogic space in which the students operate, prompting creative connection and idea generation.

8.4 Multimodal Response, Dialogic Space and Interthinking

Each episode presents evidence of multimodal response facilitating interthinking (4.2; 5.5; 6.3-6.7.2; 7.2) and opening a dialogic space within which the students operate. This is a particular pedagogic affordance of the approach. The final episode highlighted an increased dialogic engagement for one group, suggesting that the value of this dialogic engagement may take time to materialise or become evident. Although the study deliberately sought a temporal dimension, more time would be needed to better understand whether this kind of development continues, stalls, accelerates or is dependent on other factors.

The study offers empirical evidence to support Wegerif's (2013) observations about the nature and value of dialogic space as an educational concept. He argues 'learning occurs not through sharing perspectives but because something new emerges in dialogue' (p.63). This study presents data which evidences this generative nature of dialogic engagement,

clarifying that it is not just in the 'dialogue' or talk which new thinking emerges, but that the new can emerge in dialogue in a broader sense of semiotic interaction and communication across multiple modes. It also adds supporting evidence to Wegerif's argument that although 'dialogic has normally been assumed to be verbal,' it is 'also perceptual and therefore multimodal (Wegerif, 2013, p.87).' In both Chapter 4, where one student places the word 'Pariah between the eyes of two characters as another group member verbally draws attention to the character's eyes and the way he is looking, and in Chapter 7, where one student shows how the placement of two pointing finger emojis would make more sense, it is clear that interthinking taking place is operating between people and between modes. Indeed, the reasoning the students engage in as they make the texts is often transmodal with multiple aspects of the interaction being considered and suggesting new possibilities to develop the response.

The study then adds further understanding of ways in which multimodal and transmodal work can, in classroom practice, open and maintain a dialogic space. It also demonstrates that this can be of disciplinary value in the English Literature classroom. Wegerif's (2013) revisiting of data previously used to support the claim that teaching ways of talking can develop thinking skills, focuses on examples of problem solving. The task that the students worked on in that study was a visual, pattern-based reasoning tasks; a stand-alone task which did not require reading and decoding of written text. This study highlights the applicability of Wegerif's insight for English Literature practitioners who may doubt the relevance of problem-solving skills for their practice. The fact that students developed complex responses which drew on disciplinary skills and concepts through multimodal response highlights important overlap between Reader-response approaches, theories about the multimodal nature of communication and theorising about dialogic.

I also present examples of the kind of 'Aha! moment of insight,' Wegerif uses to illustrate the non-verbal nature of the insights often facilitated through dialogic space in classroom conversations (7.3). Challenged by others to determine what this dialogic space is, and the mechanisms by which it works, Wegerif draws attention to theories of consciousness and emerging understandings of the way in which the human mind makes meaning. Pointing to research suggesting differing kinds of consciousness – top-down analytic consciousness which draws conscious attention to framing a problem and bottom-up consciousness which he calls 'sentience,' operating below the level of consciousness – he suggests that the bottom-up consciousness can be operating, working at a speed faster than is possible for conscious verbal thought. He talks of 'the basic metaphoric nature of the animal mind' which 'supports any kind of connecting similarity to the focus of attention,' arguing that the mind 'searches patterns stored in any modality.' This data presented in the study chimes with this theoretical proposition. The way the students exploit representational parallels to get their ideas across and draw on colour connotations and position to convey subtle aspects of the text world are arguably empirical evidence of this mechanism. This would then imply that, pedagogically this multimodal approach has a particular affordance of enhancing students' engagement with, experience and grasp of the importance of creative discovery in critical response to literature. That is, the reader response pedagogies often valued and encouraged in English Literature classrooms prize the development of 'personal response.' The study therefore highlights how multimodal response can engage students with stimuli in multiple modes which they creatively and collaboratively make sense of together. In making sense of them, they engage in a co-construction of a response which

necessarily draws on a wealth of inputs, encouraging consideration of more options. This dialogic engagement encouraged by multimodal text-making seems to have important scope for encouraging students to engage with ways of thinking which are particularly important in the literary discipline. Langer terms it an openness to a 'horizon of possibilities' (Langer, 1993b). Wegerif (2013, p. 63) describes it in Bakhtinian terms, as 'openness to the Infinite Other.' Skidmore's (Skidmore, 2000, p.292) notion of 'counter fictional thinking' where students go beyond the text to consider would could, should or might have happened, is another form of this literary criticality.

Despite these positive indications, there were times when the teacher experienced doubt and uncertainty with the work. Faced with preparing the class for mocks at the end of the year and GCSE exams the year after, engagement with the open-ended, exploratory work where students produced limited written outcomes, spent a fair amount of time looking at images and did not come to a clear consensus at the end of the lesson felt risky. As an exploratory study, I believe it offers enough evidence of the potential to support learning in English Literature to warrant further exploration. However, a longer-term comparative study which considered attainment would be necessary to convince teachers faced with significant time pressures to engage with this approach. In the current performativity culture where concrete evidence of progress is sought, the complexity, open-endedness and time taken for this approach may be an important limitation for its uptake. Certainly, other research suggests that learning with a dialogic approach takes time. Wegerif points to the phenomena of 'delayed learning from dialogues,' (Wegerif. 2013, p.155) to show how greater understanding of consciousness is important for educational development. Students may not demonstrate any better understanding immediately after engaging in dialogues but two weeks later, showed greater understanding than control groups. The greater understanding shown by participants in this study after the dialogue, and then after four lessons, suggests important critical voice development in a relatively short space of time.

To summarise, the study suggests that multimodal response encourages interthinking through opening a dialogic space which operates multimodally and transmodally. This space supports the development of 'personal response,' through engaging students in creative, generative interactivity. The interaction of perspectives in multiple modes encourages the generation of new insights via synaesthesia, processes of making representational parallels and encouraging connections with personal lived experiences. Over time, this appears to have potential to support an openness to other perspectives and possibilities which is an important aspect of literary thought in the Reader-response tradition.

8.5 Multimodal Composition and Critical Voice Development

Data from across the episodes suggests that the digital, visual nature of the response encourages reflection and revision: important aspects of critical voice development. Instances of prolonged looking, revisiting and looking again imply that the immediacy with which the whole response can be apprehended in visual form, encourages ongoing reflection. It also suggests that the relative ease with which the slide can be edited supports the group in being tentative and open to amending their response.

This builds on Nelson's (2006, p.71) analysis of the affordances of digital storytelling among undergraduate students on a multimedia writing course for second language learners. He proposes that multimodal composition helped by 'keying up the *noticeability'* factor for students, increasing semiotic awareness. As with my study, his study operates in a context

where ‘written language still holds consequential sway,’ meaning that understandings and insights in other semiotic modes are not of themselves automatically valuable. Pointing to other research that suggests that awareness of the semiotic properties of language is a vital aspect of learning, he theorises that that the noticing facilitated by having multiple modes supports linguistic learning. My data supports this insight and demonstrates its relevance for English Literature teaching. We saw not only how the visual mode anchored emerging envisionments for reflection, but also how the immediacy with which the images could be apprehended allowed students to experience more quickly hunches and insights, while providing an enduring material presence to scrutinise the hunch. So, for critical response to literature, the multimodal way of working keys up the noticeability of their own initial impressions and increases scope for them to develop those initial responses.

My study’s lens on the process of multimodal composition, through the audio recording of small-group work, enables insight into how this affordance influences the ongoing development of the response. This allowed me some insights into the way students edited, changed or rephrased their response, highlighting the role visual emergence and endurance of the digital text played in this process.

The multimodal text-making impacted critical response by engaging students in transmodal, synaesthetic meaning-making which shapes the response not just in terms of introducing new ideas and resonances, but also in terms of informing how they represent their ideas. These processes were seen to help students learn interpretive strategies from each other (6.5; 7.7); become more discriminating in their response (4.6.3; 4.6.3; 7.4; 7.5) ; convey ideas which are difficult to articulate and describe (6.7.1; 6.8; 7.8); reinforce an idea in an additional way (6.7 – 6.7.2); develop an argument (7.5) and trigger a search for coherence across the modes which alerts them to inconsistencies or gaps in their argument (6.7.2). The containment of the multiple modes within a single slide seems to be key here as the visual immediacy allows a quick overview. This means that this affordance may not be sustained in the same way in multimodal texts of different forms. For instance, texts containing hyperlinks, moving image or multiple screens or slides would not necessarily facilitate this overview of coherence and argument.

This finding adds weight to Nelson’s suggestion that ‘synesethetically derived meaning may be a natural part of the process of creating multimodal text,’ (p.56) and that ‘the true emergent quality of synaesthesia obtains not so much in the multimodal texts themselves as in the act of authoring them’ (p.59). That is, the students develop what it is they want to say alongside working out what they could say and what they seem to be saying in the emerging representation of their response on screen. Nelson pinpoints the ‘amplification of authorship’ as a key communicative benefit of multimodal composition in his context, defining this as ‘instances in which participant’s multimedia essays came to evince a deeper, fuller quality of meaning through the synaesthetic process of shifting expression across modal boundaries’ (p.65). My study chimes with this and illustrates how this affordance may be relevant to English Literature teaching for secondary students. In particular, it shows how authorship in the visual mode on screen enables co-construction of meaning by a group in a way which is much more difficult when working in the text mode alone.

My study points to some possible limitations for critical voice development arising from the transmodal, synaesthetic nature of the meaning-making involved in the multimodal response. Firstly, the multimodal texts the students produced cannot really stand alone in

terms of evidencing critical response. They require verbal explanation to be properly understood which can be both a benefit and a limitation. The fact they need to be part of the broader multimodal ensemble of the presentation in order for the teacher and rest of the class to fully appreciate the ideas does mean that the group have to engage in transductive work to verbalise the ideas contained within it, which is cognitively and linguistically challenging. This is a benefit in terms of the multimodal slide acting as a trigger for discussion and as a shared object of reflection. However, the complexity of unpicking the synaesethetically derived meaning and the full richness of the ideas alluded to can overwhelm the students' verbal fluency. Though there were no instances of students getting frustrated or giving up because of this, in contrast it seems to provoke great effort, there is no certainty that another cohort of learners, with different levels of language skills would have the same experience. For teachers keen to develop their linguistic expression, the difficulty articulating these synesethetically derived meanings could be viewed negatively.

I would argue that the effort to articulate their complex ideas is valuable in terms of developing the linguistic, expressive aspects of students' critical voices as it provokes verbal creativity and a grappling with language which is valuable for developing vocabulary. Difficulty in finding words can signal 're-interpretive effort'(Miall and Kuiken, 1999) which is an important aspect of the literary interpretation the students are learning about.

Having to verbally explain is also positive in terms of facilitating classroom discussion. The production of the multimodal slide response feeds into an ongoing dialogue, rather than being considered by the students as a finished product and the end of the process. This means that critical response continues to develop after the slide is completed and encourages of view of interpretation as ongoing and reflective. However, for teachers keen to establish students' current level of understanding and insight, the multimodal texts themselves cannot be straightforwardly assessed. Where a written essay can be taken away and marked outside of class, this form of response requires explication and discussion. As Pandya observes, the product is not ideal for judging the value of the process (Pandya 2012). Though my study provides plenty of evidence of the value of the process in terms of developing critical response, it does not provide evidence of improvement in written attainment and demands a degree of interpretation from the teacher to evaluate the text. These are barriers to uptake of for busy teachers working within the demands and expectations of current policy and curriculum.

This tension was prominent for the teacher at points through the research process. On the one hand she was concerned about the lack of personal response opportunities for the students in the existing curriculum. She wanted to introduce more scope for creativity, make them think for themselves and get into discussion and felt the iPad work was very valuable. However, she was also concerned about the difficulty of marrying up the work we did with the demands of the exam and whether this would actually help them in essays and exams. At one point, concerned about the quality of their written essays, she paused the research schedule, concerned that the multimodal work had taken time away from focusing on 'technical skills.' This suggests that perhaps the study did not go far enough in terms of integrating the approach into the curriculum and that alternative study designs may have alleviated this. For instance, Early and Marshall's (2008) exploration of the value of students sketching visual representations of key aspects of short stories, concludes that 'high school students with limited English proficiency can be supported to engage in rich, complex interpretations of literary work in English and to realize their interpretations linguistically in

written academic discourse' (p.377). Their study design included analysis of written outcomes, something excluded from this study. The timescales were also very different as in their study the students developed their sketched multimodal response over several weeks and had a three-week period to prepare and plan for their essays. In my study, the class produced multimodal slides within 20 minutes. Where the unit of work for their study included a formal outcome, my study deliberately avoided trying to assess written outcomes. This was intended to help avoid narrow, linguistic-centred views of learning dominating the way we thought about the work. However, in retrospect, more careful planning of how the multimodal work might feed into the students' written outcomes may have helped make the research more immediately useable for practitioners in the current context. In the ten years since Early and Marshall's study, time pressure on the curriculum has increased significantly. My design was intended to minimise disruption to ongoing teaching as I anticipated that schools would be reluctant to devote extended curriculum time to research. The positive impacts observed in my study, gained with relatively little impact, together with the impact of multimodal response on written outcomes in Early and Marshall's longer-term study, suggest interesting potential for further development of these affordances, so long as it is more integrated with the assessment modality.

This study saw the multimodal texts as part of an ongoing dialogue so that their pedagogic value could be better understood. It is interesting then that the data suggest the modal richness helped the student audience connect with the presenting group's ideas. Seeing and hearing the ideas together supports them in connecting and comparing their own ideas with those of the presenting group. Nelson (2006, p.67) clarifies Kress' theorising about the fundamental difference between the 'world told' and the 'world shown,' adding that 'the possibility exists for the 'world told' to be told in a way that is substantially more powerful and authentic, from the perspective of the author, when it is also shown.' I would add to this, that it seems that this also holds true from the perspective of the viewer, that the response 'told' and 'shown' offers an enriched form of communication which can support the move to whole class discussion of a response and support the building of a community of inquiry in the class.

Nelson (2006) identifies limitations of multimodal response for authorial voice which raise interesting questions for this study. The differing contexts for our research mean they are not straightforwardly applicable to my study. His study focuses on an undergraduate composition course for ELL students whereas my study focuses on English Literature lessons for adolescents in secondary school. This means our notions of 'authorial voice' are slightly different. In his context, it means expression of their personal ideas and beliefs. The key thing is how well they are able to represent their ideas. The tripartite model of critical voice in this study see engagement with the voices of the author, the teacher, other students as a necessary aspects of voice in the literature classroom. It also acknowledges disciplinary conventions as something students must engage with to have an increasingly influential voice in this context. Thus, the two hindrances Nelson identifies – the influence of genre and the over-accommodation of audience - are not straightforwardly applicable to my study.

He explains that articulation of their voices can be limited by a 'subconscious, prescriptive sense of, simply put, the way things are 'supposed to be' (p.69) and as such the way ideas, thought, even actual experiences are supposed to be represented according to convention.' However, in my study, accommodating audience expectations can be viewed as valuably critical as the students consider how to the audience's reception of and perspective on what

they are trying to express. In terms of genre, the way students choose, combine and draw on genres is seen as an informed and critical behaviour which is governed by their growing understandings of what is possible and effective. They need to engage with disciplinary expectations as they say what they have to say, and it will unavoidably shape what they think and say.

His findings are certainly relevant to my study in terms of the way discussion of the images was marginalised. The relative invisibility of the visual at first does echo Nelson's findings about the force of convention and how it can limit response. The reading paths helped me explore how semiotic modes were privileged and marginalised and shed light on these conventions around modes in the classroom. My study though shows that the students used their images in their meaning making and voicing even when they didn't speak about them. That is, the images often helped them explore what they were trying to say and, in presentations, still influenced audience and teacher response even if they weren't referred to directly. So, this study also acknowledges that multimodal response is not straightforwardly positive in terms of students voicing their idea. However rather than seeing these as permanent, enduring limitations, it acknowledges that capitalising on the semiotic and generic possibilities of multimodal response will take time, and evolve as students gain more experience of authorship and of influencing an audience.

Chapter 9: Conclusion

This chapter draws together the study's key findings and offers a summary of my thesis about the pedagogical affordances of multimodal response using iPads for critical voice development in the Secondary English Literature classroom. After outlining key findings in relation to my research questions, I comment on important qualifications, implications for practice and limitations before making recommendations for further research.

9.1 Summary of Findings

This Action Research study took a multimodal view of communication and interpretation in the Secondary English Literature classroom to investigate the pedagogical affordances of multimodal response using iPads for critical voice development. Here I present the main findings in relation to each subsidiary question in turn.

9.1.2 How Does Multimodal Response Affect Students' Engagement With Other Voices And Viewpoints?

Making the multimodal slides supported interthinking by anchoring students' envisionments in a tangible but revisable format. Their response therefore had an enduring material presence, rather than being ephemeral talk, supporting their ability to engage with multiple, evolving viewpoints. It gave the group a visible trace of their interpretive work, helping them see from different perspectives and reconnect with earlier ideas when conversation moved on.

Working in multiple modes broadened scope for interthinking by offering the students more avenues to connect with others' interpretations or to express their own. This richness, and the immediacy of the visual mode, helped them enter a shared reflective space quickly.

Working on screen, with visual and digital resources can foreground connections with other visual and digital texts, extending the range of conceptual and interpretive resources students draw on as they respond to the literary text. It therefore offers an opportunity for engagement with literary analysis which is mid-way between the informal peer-to-peer discussion in small groups and the formal engagement with schooled discourse during a whole class presentation.

9.1.3 How Does Multimodal Response Affect Reflection?

It helped students to access and draw on tacit or intuitive knowledge as they responded to the literary text. For instance, gesture supported their access to embodied, visual insights and images encouraged them to grapple with symbolic or thematic insights. This helped them either find the words or convey their impressions to others to move thinking forwards.

The multimodal slide helped students 'step out' and objectify their ideas, encouraging metacognitive awareness of their own meaning-making. The immediacy of the visual mode allowed emerging envisionments to be quickly externalised so that hunches and intuitive responses could captured and anchored. After working quite instinctively while making the slide, it then confronted them with the meanings they had made, encouraging further reflection in terms of analytic, logical reasoning as to why it made sense.

The co-presence of modes enriched reflection and prompted new insights through synaesthesia. Students had to think across and between modes, synthesising and reshaping ideas. Pedagogically, this is significant because it seems to enable them to experience the creative discovery involved in literary interpretation which then fosters an exploratory

orientation. Composing on the touchscreen enhanced this and helped students revise and evaluate their ideas. Externalising ideas to a single visual slide facilitated quick evaluation while the ease of on-screen editing made altering their response a physically simple and quick process.

9.1.4 How Does Multimodal Response Affect Students' Appropriation Of Disciplinary Conventions Of Literary Response?

A key pedagogical affordance of multimodal response was that it encouraged students to reflect on and work with allusive, symbolic and metaphorical meanings. These are a key aspect of literary language and a vital aspect of critical voice development in the English Literature classroom. Abstract images and the spatial placement of different modal elements were aspects of the work which most notably engaged students with non-literal, figurative meaning.

Students continue to draw on their understanding of disciplinary conventions as they make their multimodal texts. The multimodal slides evidence engagement with disciplinary conventions and concepts in other modes. Pedagogically, this offers scope for students to apply their developing understandings of these.

9.1.5 Are Particular Aspects Of Critical Response Afforded Or Constrained By Different Modes?

The analysis suggests that the visual mode helped students in two ways. When making the slide, the visual mode facilitated intuitive, affective response, enabling the group to quickly capture their interests for further reflection. The visual product, the slide itself, then helped students adopt a more distance, analytical stance.

Embodied aspects of the work, physically presenting and photographing themselves, impacted how students identified and engaged with the business of literary analysis. Public presentation of the self, whether on screen or during presentations made the voicing of critical response more personally significant and socially powerful.

Pedagogically, this can nurture personal response by encouraging students to notice and scrutinise their instinctive response, and then craft and share a distinctive, creative text in response.

However, the study highlights the pedagogic significance of co-present modes rather than affordances of individual modes. I identified three ways in which the simultaneous presence of modes impacted critical voice development:

1. During small group work, it was generative and helped students to see new meanings suggested by different combinations of modes. This fostered exploratory interaction, creative response and a dialogic orientation.
2. During whole-class presentations, students relayed their ideas differently with the multimodal slide as a backdrop than if there was no visual artefact to display. The multimodal nature of the slide and the fact they had assembled it themselves meant it was not self-explanatory. This meant students had to verbally explain their decisions, making explicit the arguments and connections they had made during the small group phase.
3. During whole class presentations, the rich synaesthetic meanings the students made was sometimes hard for them to articulate verbally. The co-presence of modes can

overwhelm verbal fluency as students try to unpack the complex meaning-making processes they have undertaken during group work.

9.2 Research Implications

This section discusses the study's implications for theory and practice before qualifying these in light of the current curriculum and assessment constraint that teachers work within. Finally, I discuss possible responses to these constraints before offering recommendations for further research.

9.2.1 Implications

This study has implications for theorising about dialogic communication and for research into developing dialogic pedagogy. It extends the literature on classroom dialogue and digital technology, making it clear that a focus on talk alone is inadequate if we are to develop a full understanding of dialogic communication. The role of visual and actional dimensions are not just additional extras in the students' interaction, but a key aspect of the way they are able to interpret and make meanings from the literary text during classroom discussion.

It also offers examples of how teachers can capitalise on the iPad's features to support critical voice development by fostering a more dialogic pedagogy. The device's combination of camera, text input, image storage and sound recording make multimodal composition logistically straightforward, while its portability, connectivity and touchscreen facilitate collaborative multimodal working. The examples of practice point to some principles which could usefully inform the design of professional development activities or teacher-training modules for English Literature teachers. These include:

- The value of image banks in encouraging students to engage with alternative interpretations, broadening the dialogic space
- Collaborative construction of multimodal digital slides as a way to deepen dialogic space by encouraging greater reflection on and creative response to different possible meanings suggested by the co-presence of different modes
- The value of students presenting the multimodal slide to the class to verbalise tacit knowledge and mediate the slide, which is not self-explanatory

Finally, the study suggests that multimodal response on iPads or tablets has some particular pedagogic benefits for critical voice development in English Literature classrooms. In particular, it enables students to quickly produce a relatively professional-looking text, thereby experiencing authorship of an influential text and publicly presenting themselves as experts or as critical (Gallas, 2004). Appearing on-screen, rather than, for instance, in an exercise book, means their work appears on a surface and in a form in which other public texts are experienced. Having it projected for discussion, means their response, text and creativity is framed for consideration by the group as a voice to be discussed alongside that of the canonical author. While the students could arguably make posters and engage in multimodal response with printed images, pens and papers, the iPad offers access to representational resources which it would be difficult or impossible for them to imitate or replicate in a satisfactory way. For instance, certain font styles or visual symbols, can connote particular attitudes, genres or nuances. Using the iPad therefore allows and enables students to quickly draw on this form of intertextuality (Ivanič, 2004) by incorporating these aspects into their work where drawing or replicating by hand would be

both time consuming and less professional and convincing. The speed of editing enabled by the iPad allows students to amend their response relatively swiftly. Were this form of activity done on paper, the kinds of changes of position, or of elements on the page, would require starting again, rubbing out or pulling off and repositioning of glued elements. This would mean less time for students to move forward with the thought processes and delay the emergence of new ideas resulting from the new ensemble the response. Quickly being able to make both subtle changes, say of position, and more whole scale changes, such as changing the image itself or the colour of key elements, supports a playful, exploratory attitude.

9.2.2 Qualifications

Despite the demonstrable benefits of multimodal response for critical voice development, these need to be qualified in light of the curriculum and assessment constraints that teachers work within.

This is not a quick-fix for developing students' critical response. Teachers would need to devote significant curriculum time to embed the approach, undertake the group work and presentations. Not only are students and teachers likely to take time to adjust to this new way of working, they may struggle in the early stages to see the benefits of multimodal response at all. Students may struggle to see how their thinking has evolved because of the complex, allusive way in which shared meanings emerge and develop as they make multimodal texts.

The current assessment framework evaluates students' critical response to literature in written form. Given that the complexity and richness of the multimodal meaning-making can overwhelm verbal fluency and that written responses did not become obviously more sophisticated, multimodal response may appear as a distraction from the core concerns of English Literature teaching. Multimodal response does not automatically improve verbal fluency or written expression in analytical writing. So, despite the clear gains for critical voice development, the modality of assessment is likely to limit the perceived usefulness of multimodal response.

9.2.3 Ways Forward

In light of these benefits and constraints, I propose the following as possible responses or solutions.

Critical Voice grids (See section 3.7.6) on which students briefly noted how their thinking was developing at fixed points in the lesson, emerged in response to two problems: the difficulty some students experienced in noticing and reflecting on the development of their own thinking and the institutional demands around monitoring progress. They proved to be a useful tool, both pedagogically and methodologically, to highlight the development of critical response taking place. For multimodal response to be successfully used in English Literature classrooms where collaborative multimodal response or dialogic pedagogy are not the norm, a mechanism such as the Critical Voice Grid would be important in supporting successful integration of this form of multimodal response. By anchoring impressions at set intervals, it acted as a scaffold which helped students consider how their thinking had developed following group interaction and gave staff some insight into and oversight of the kinds of developments individuals were making.

In terms of making time for multimodal response in a time-pressured curriculum, it may be important to start students engaging with this form of response much sooner. In her final reflections on the project, the teacher said she thought it should be started much, much earlier, perhaps at primary level. Introducing this new way of working in Year 10, when students were gearing up for their GCSE examinations, heightened a sense of conflict for the teacher.

The study offers clear evidence of the approach supporting engagement in traditional classroom activities and with traditional concerns of the English Literature curriculum. The research was also conducted within the context of the class' normal lessons and only used free apps. This implies that this form of multimodal response could be adopted in classrooms where iPads or similar tablets are available already at no additional cost, as part of the ongoing English Literature curriculum. With iPads already in use in 70% of UK schools (Coughlan, 2014), these findings could help schools maximise the educational benefits of resources they have already purchased.

9.3 Contributions

This thesis presents three contributions to knowledge.

Firstly, it offers the notion of Critical Voice development as a theoretical synthesis which may have practical as well as theoretical utility. Drawing on reader-response theories as well as theories of multimodality and dialogic communication, it extends the notion of voice to encompass modalities other than spoken language in a way which can support the development of a rationale for inclusion of mobile technologies in English Literature education. It offers teachers and teacher educators an approach to multimodal response which connects with their existing curricular and pedagogical aims.

Empirically, this study fills a gap in the current research literature as the effect of the incorporation of tablet computers on literacy education is not well studied. There are few studies focusing on the distinctive ways in which tablet-style devices affect classroom dialogue in English classrooms, with the majority of studies in this area focusing on Science education (Major et al., 2018, p.2012). Furthermore, those studies which explore English and literacy tend to focus on early years or primary education. This study's focus on Secondary level English teaching is important in highlighting the potential for digital technology and dialogue to enable the development of higher order skills required by exam boards at Secondary level.

Finally, a contribution is made through my methodological approach of diagrammatic representation of the reading paths (See Figure 11, Figure 34 and Section 3.8.3). This approach proved useful in exploring the connections between the visual text and ongoing meaning-making. In transcribing students' voices, it allowed analysis to consider how other modes were influencing the talk and the privileging or prioritising of modes. As a visual representation, it also supports communication of these insights to a reader. This theoretical tool which builds on Kress' concept of reading paths as routes through a text which a reader may take, could be used or adapted in further studies of multimodal literacies.

9.4 Research Limitations and Recommendations

Although the study has evidenced a range of ways in which multimodal response supports critical voice development, it does not measure learning in established ways. This can be

viewed as a limitation. By failing to provide the kinds of evidence of impact on attainment typically sought by schools and policymakers, there remains a clear barrier to the uptake of multimodal response which will limit potential impact.

However, the decision not to analyse students' written essay responses was deliberate and, I believe, necessary. For an exploratory study seeking to better understand the affordances of multimodal response in the literature classroom, existing assessment frameworks designed for verbal response were an inadequate tool for evaluating critical response multimodally. Inclusion of traditional written response risked limiting my ability to see the learning from a fresh perspective and take a more holistic view of critical voice development.

A longer study, which also considered assessment scores in written assessments, would therefore be useful to clarify the utility of this approach in the current educational climate. Now this study has established more clearly the particular affordances of multimodal response, a follow-up study, informed by these insights, could usefully explore pedagogical approaches to bridge students from dialogic, multimodal response to analytical written discourse.

The findings of this small-scale study, focusing on one class in a school which streams according to attainment, cannot be automatically inferred for other cohorts or other contexts. However, the thesis offers in-depth, contextual information, documenting in detail the impact on the students' learning process. This means the research has theoretical generalisability (Yin, 1994) as readers can examine my account and assess for themselves how far the findings are likely to apply in their own or other contexts.

Further research exploring applicability in other contexts would help us better understand the affordances of this approach for other groups. For instance, Langer's research highlights that struggling readers find it difficult to enter an envisionment, let alone to objectify their responses. Further research exploring this approach with a cohort of students who struggle with reading could help us understand the extent to which multimodal response may have simply tapped into the existing strengths of students in this class, or whether it could offer similar advantages in terms of interpretive and conceptual resources for other cohorts of students.

Finally, the short timeframe of this study is a limitation. The findings suggest important potential for multimodal response in Literature classrooms, However, it is not clear whether this was just the glimpse of the start of process of building more a participative interpretive community, whether development might falter over time, or indeed might accelerate. A longer study would enable better scrutiny of the developmental trajectory so we can evaluate whether observed factors, such as self-consciousness in front of the camera, reduce over time. A longer study might also enable greater probing of the differences between the value of more traditional multimodal response in classrooms, such as role-play or freeze-framing, and the digital recording of these. This would help tease apart the affordances of each particular way of working which this study does not do because it looks at multimodal response in the context of digital technology.

9.5 Concluding Note

The study reveals that multimodal response to reading canonical literary texts can enrich students' critical voice development by supporting their use of associative, allusive and

metaphorical ways of thinking in ways that would be much harder, or impossible, to facilitate through the verbal mode alone. It enables them to draw on other interpretive and conceptual resources. Given that the students have these other resources to draw on, it is arguably in students' best interests to capitalise on this in the classroom. Not only will it help them better prepare for a world in which multimodal artefacts are part and parcel of their daily lives, but it could also maximise their scope to develop their thinking and to collaborate with others on the shared development of ideas.

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Appendices

Appendix A: Initial Outline of Research Project for Partner Teacher

RESEARCHING THE PEDAGOGICAL AFFORDANCES OF IPADS IN THE TEACHING OF ENGLISH LITERATURE

Focus of the research:

- One of the aims of studying literature is developing students' criticality.
- Critical response to Literature represents a specialised, subject-specific version of criticality.
- This version of criticality is strongly associated with verbal expression (discussion, writing essays etc)
- Heavy reliance on exclusively verbal interaction may limit learning opportunities (or not)
- The communication landscape has changed significantly, and visual modes of communication are increasingly dominant in society
- Working multimodally may offer ways to develop criticality which are not exploited by traditional, verbal classroom interaction

Research Questions

1. How does the creation of multimodal texts impact critical reflection?
2. How do the visual and actional elements of the work impact critical participation?
3. Do different modes of response (e.g. verbal/visual) enable or constrain criticality in different ways?

What might a multimodal text look like?

Figures 3a and 3b

Figure 5a

Figure 4a

Figure 5b

Figures 3c and 3d

What does the research involve?

While teaching literary texts to a class, create opportunities for them to work in groups to produce responses to the text on iPad using photographs, images, sound etc.

As part of the learning about the literary text, share and discuss the students' responses by projecting them on the whiteboard.

Discussing how the way of working seems to impact their critical response

How will we measure it?

We will have a broad list of indicators of criticality – things we expect to find and see – that we will have drawn up together. We will look for these things and keep our eyes open for other things which might be indicators of criticality that we had not anticipated.

At first we will look at the whole class, but will progressively focus down on a single group of students whom we think it most fruitful to study

We will also:

- Gather the students' multimodal texts and analyse them
- Audio record their discussion as they make the multimodal texts and analyse it

- Video parts of the lesson where the whole class are sharing and reflecting on the texts
- Conduct a focus group with selected students

How long will it take?

I would ideally like to be part of the class for a full term during the next academic year. This is just to become familiar with the students and their learning. If this is too onerous, it can be scaled back. The research will not take up a full term. The majority of the lessons in that term would follow the normal curriculum/ scheme of learning. Perhaps 8 lessons over the term would need to be specifically planned to investigate the research questions. However, these 8 lessons would be informed by the ongoing classwork and need not be on an entirely different text/ topic/ focus to what the class is currently studying.

We would need to negotiate what is achievable and acceptable, but my broad idea at this stage is as follows:

Ideally, the research would be fully collaborative and reflect our joint planning and analysis. However, it is important that you are comfortable with your level of involvement and don't feel either additional, unwanted burden of work, nor to feel like you don't have enough say in the development and outcomes of the project.

If you wanted to scale up your involvement, you could:

- Be more heavily involved in analysing the data – have more meetings together/more phone and email contact to discuss the work than is shown in the outline.
- Help plan and hold the focus group discussion
- Present the research at staff meetings in the school
- Co-author papers about the research for potential publication
- Attend conferences together and present the research
- Expand the research for your own purposes and try things out with other classes
- Get involved in reading articles and books relevant to the research

If you wanted to scale down your involvement, you could:

- Leave all planning to me -either just use lesson plans and materials I have prepared or ask me to teach the lessons with you acting as support
- Not be involved in reviewing the data at all, just have me cross-check my findings with you quickly so you have an opportunity to agree or to challenge my interpretation of what happened

Permissions

I will have to ensure that all the appropriate paperwork is done so that students and their parents are contacted and have an opportunity to opt out of the research. If they opt out, they still participate in all of the same classroom activities, but I just cannot consider anything they do, say or make in the analysis. Data will be kept secure and identities will be protected.

Appendix B: Letter Seeking Access to Participants

Department of Education
University of Bath
Claverton Down
Bath
Email: alison.douthwaite@orange.net
Mobile: 07854 732830
Tel: 01373 465984

Dear [redacted]

Re: Access to [redacted] for Research Purposes

Thank you very much indeed for supporting me in conducting this research and for agreeing to grant me access to [redacted] in order to collect the necessary data.

The following outlines the purposes of research and the nature of the access I am seeking.

Please don't hesitate to contact me if you are unhappy about any of this or if you would like further clarification.

The research is being carried out for my PhD study, supervised by Dr David Skidmore at the University of Bath. You canalso contact him to discuss it further if needed: D.Skidmore@bath.ac.uk.

I would be very grateful if you could sign this to formally approve my visits to the College.

Research Focus and Purposes

Pedagogical affordances of iPads in developing students' criticality in English Literature Classrooms

Action Research into improving teaching practice in English Literature classrooms.

Exploring:

- How mobile technologies, e.g. iPads, could support students' in developing criticality.
- The benefits (and potential limitations) of offering students' alternative forms of response to simply verbal or written responses
- The benefits to students in terms of developing their learning,
- The benefits to the teacher in terms of the insights the approach offers into students' learning.
- Potential for developing alternative ways of evaluating literacy development

Department of Education
University of Bath
Claverton Down
Bath
Email: [redacted]

Access to Participants

Data will be collected in the class' timetabled English lessons as the students work.

Pupils and parents will be fully informed about the nature and purpose of the research and their written consent sought. Those who do not wish to be part of the research will simply carry on with the lessons as normal, but their contributions will not be considered as part of the analysis. They will have the right to withdraw at any time.

All data will be stored securely and anonymised so that individuals and the institution cannot be identified.

I will be responsible for collecting and securely storing the data collected during the lessons. I will only do this at times agreed with [redacted] who will remain in control of the teaching and learning at all times.

It is anticipated that I will attend the class' lessons once a week over the course of the next two and a half terms. I will not be alone with the students during this time as I will always meet them in the company of their class teacher [redacted]

Ethical guidelines (BERA, see www.bera.ac.uk) will be followed at all times and participants will not be put under any unusual or additional pressure, or be expected to undertake any additional work during the course of the research. Learning activities planned by the teacher and myself as part of the research will all be designed to support student learning and progress and the evaluation of this.

Both [redacted] and I are keen for this research to be of as much value to the College as possible. We will be very happy to share, present or report on our findings and our approach in any ways you feel could be useful for the school and students.

Best wishes

[redacted]

Alison Douthwaite

Signed [redacted]

Signed [redacted]

Appendix C: The School's Research Agreement

[redacted]

20 December 2016

Mrs A Douthwaite
Herne Oak
Berkley Road
Frome
BA11 2EE

Dear Alison

Re Application to Access [redacted] for Research Purposes

Thank you for your application regarding the collection of data from students in relation to your PHD studies.
I can confirm that the College can accept your application, with the following conditions

- Parents and pupils will be fully informed of the nature and purpose of the research by letter
- If photographs or video of students is required, signed permission must be sought from parents. Any photographs or video should be filmed using Bath University equipment. The data collection policy of the University of Bath must be followed. The devices must be password protected and wiped clean at the end of the research. No images should be retained or given to any third party.
- The Business Manager will approve the content of the letter prior to sending
- Written consent will be sought from parents/carers for their child to take part
- The completed consent forms will be held on file by [redacted]
- All data will be stored securely and anonymously, so that individuals and the institution cannot be identified
- The College may ask for updates/interim findings at any point during the project
- The final copy of the research will be available to the College
- A document will be produced for the College giving practical outcomes from the research that the College can use to further improve its teaching and learning strategies
- A copy of the final thesis will be made available to the College
- Findings from the research will be written up and shared with the parents/carers and students involved
- Any resources for the project will be funded by Bath University
- The data must only be used for the purpose intended and not shared with any third parties, and the data will be destroyed once the research is complete
- Dates to attend lessons should be agreed in advance with the teacher
- On arrival at the College you should report to reception to sign in and collect a visitor's badge. Until your DBS check is complete and safeguarding training has been attended, a member of the English faculty must meet you and escort you from reception to the English block and back again to sign out
- You must read the visitors safeguarding advice leaflet and sign to confirm you have done so
- You must undertake safeguarding training and read safeguarding documents as requested

Please can you sign to confirm you are in agreement with all of the above conditions and return a copy of this signed letter to me for file.

I very much look forward to welcoming you back to the College.

Yours sincerely

[redacted]

Business Manager

I agree with the above conditions

Signed [redacted]

Print Name. Alison Douthwaite……Date 4th Jan 2017

[redacted]

Appendix D: Permissions Letter for Students

Dear Parent or Carer,

Over the next two terms I will be working with your child's English teacher, Mrs [redacted], on some educational research. The research investigates how creative response to literature, using mobile technologies such as iPads, helps students to develop critical response skills in English. I am writing both to inform you about the nature and purpose of this research and to request permission for your child to take part.

Your child's English lessons will continue as normal. The class will continue to be taught by Mrs Sonnet and Mrs [redacted] and will be completing the same unit of work as the other Year 10 classes. During selected lessons over the two terms, Mrs [redacted] and I will engage the class in producing, discussing and analysing digital responses to the Merchant of Venice on their tablets.

Having taught English at [redacted] for thirteen years, I am currently doing a PhD in Education at the University of Bath. The research I am writing to you about forms the basis of this PhD. It is funded by the University of Bath and will hopefully enable us to better understand the implications of mobile technologies for students' learning in English. The research aims to improve teaching and learning in English.

Your child's participation in this research project is completely voluntary and your consent may be withdrawn at any time, even if you consented at the start. All the students in the class will complete the same work and receive the same teaching and input regardless of whether they consent to be part of the research or not. Agreeing for your child to be part of the research means that I will be able to consider the work they produce and the comments that they make in my analysis of the learning. Please could you complete and return the consent form below.

The data I will be collecting are audio recordings of classroom discussions of the Merchant of Venice, video-recordings of whole class discussion about the process of making digital responses to the play, and students' classwork from the tablets. It will not be possible to identify individuals from this data, as your child will never be referred to by their name and I will use pseudonyms. The classwork may include images, sketches, photographs or brief clips of film taken by the students as part of the learning activities around the Merchant of Venice. It will be stored securely on a password protected machine and should I need to reproduce any of the visual data in which your child features

to communicate my findings, their faces will be pixelated so that they cannot be identified.

A summary of my findings will be available once the research is complete. If you would like any further information or have any questions you would like to ask, please contact me on [redacted] or A.Douthwaite@bath.ac.uk. You are welcome to contact me to discuss this at any point during the research which will take place throughout the Spring Term.

I would be very grateful if you could complete and return the consent form below. Please ask your child to keep the slip in their journal and we will collect them during the English lessons.

Best wishes

Alison Douthwaite

Please complete and return to Mrs [redacted] by ……..

Name of student:_____ Tutor group: _____

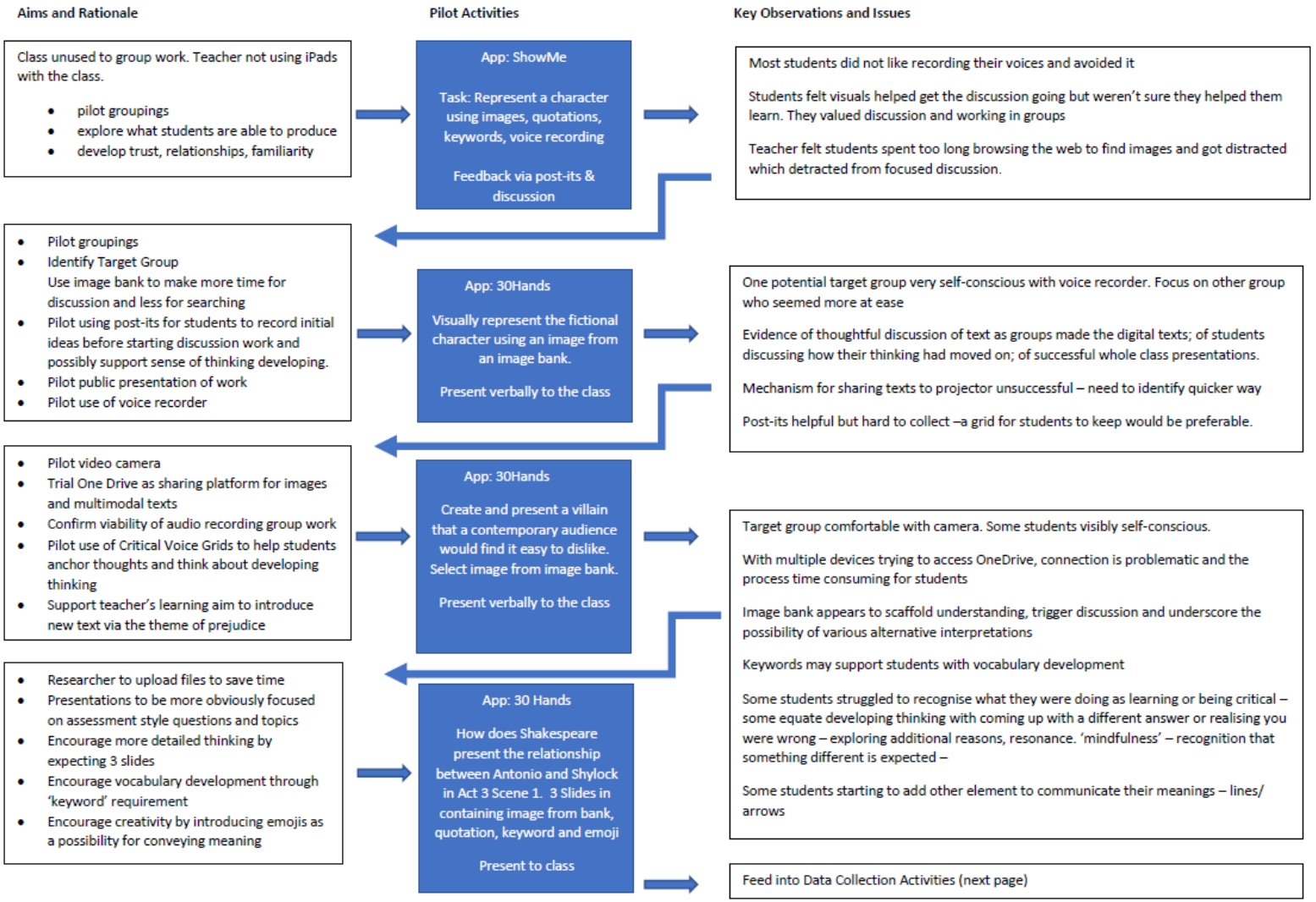
☐ I AM HAPPY for my child to take part the research project about iPads and learning in English

☐ I DO NOT want my child to take part in this research project about iPads and learning in English.

Print name:_____

Signature: _____ Date: _____

Appendix E: Overview of Pilot Process

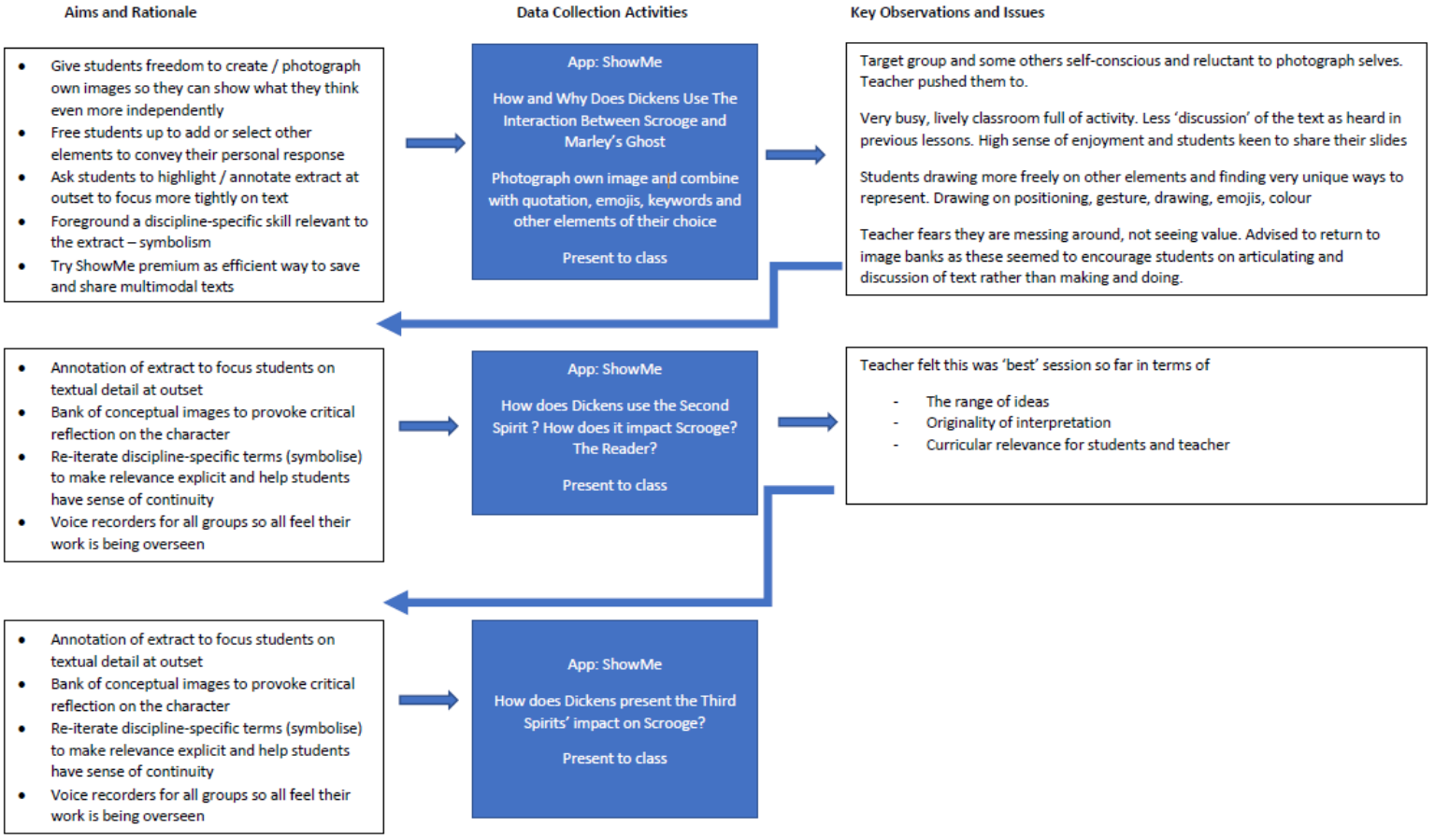


Students valued 'seeing how others think.' Tend to focus on personal response rather than more abstract audience's reaction. Critical voice grids, audio recordings and final presentations show thinking developing throughout the lesson.

Teacher concerned that students spent too long discussion images and not long enough discussing literary text and language – tighter sense of subject identity desired and to bring language to the fore

Students much more confident in working in groups to produce this kind of text.

Students using visual element to create meaning in multimodal texts – positioning, gesture, expression, additional elements such as emojis, circles, colour.



Appendix F: Critical Voice Grid

Name:

Date: Title:		
Initial Thoughts:	Thoughts after group discussion	Thoughts after presentations
Date: Title:		
Initial Thoughts:	Thoughts after group discussion	Thoughts after presentations

Appendix G: Indicators of Critical Voice Development - Orienting Concepts Drawn from Literature Review to Guide Analysis

Evolving **self**-awareness/metacognition/ agency	Participation and engagement with voice of **others**	Grasp of conventions and expectations – **disciplinary**, **literary**, norms and genre knowledge
Relating to Personal Experience Being sceptical or tentative or provisional view of knowledge Suspending judgement – provisional view of knowledge – expressing uncertainty Making analogies/ metaphorical thinking Finding inconsistencies or incoherence Bringing a new perspective to bear Reflecting on own though processes Commenting on impact on self Questioning Modifying own perspective Confidence and Assertiveness Going beyond what is in the source text	Seeking clarification or explanation Empathising, putting self in somebody else's shoes (peer, author, character, idealised reader) Developing, building, refining an argument Challenging an argument Hypothetical Thinking	Making comparisons to other texts Making connections – verbally, visually, parody, synthesis Providing textual evidence Using literary terminology Giving supported, reasoned judgements Synchronicity – meaning resulting from simultaneous use of more than one mode

Appendix H: Example of Analysis Processes - Initial Notes on Multimodal Text

How Does Shakespeare Present the Relationship Between Antonio and Shylock? Group D Multimodal Text Analysis 2/11/17 Slide 1 of 3

Transduction – communicating visually

Positioning – still between characters – notion of 'relationship' perhaps presented visually – the words are 'between' them.

Shylock's words '(Really) positioned at top near heads and mouths – lots of space at bottom of page but put all elements here – as if not wanting to overlap and obscure the image but also positioning elements near to what they relate to

Coherence challenged Logic of modes - difficult to show connections in visual form in same way as you can verbally – possible solution – affordances of different modes

Play/remakers – draw red hat on Shylock – improving the given picture so that it matches their 'shared knowledge' from previous lessons about Jews wearing red hats.

Empathising/Living Through – keyword here is not an objective evaluation of an aspect of the relationship so much as a paraphrase of Shylock's attitude. As if speaking as Shylock.

Affect punctuation marks to express tone visually

Conventions drawing on conventions of text language to communicate meaning and their interpretation of Shylock's feeling towards Antonio within restrictions placed on them. Capital letters and size in comparison to other slides seem to add emphasis to the emotion of incredulity **Bricolage -** drawing on other conventions and resources to communicate desired ideas

Evidencing Circling on language as if to prioritise, highlight, draw attention to key things – prioritising of language? Circling of really almost like a speech bubble

Translation? Red circle visually links the two language elements on the page. Their addition 'translates' or paraphrases the Shakespearean into modern English. **Interpretation** in evidence – they are pinpointing his incredulity within the quotation – arguably language analysis

Coherence Emoji – astonished/shocked – reflects attitude in quotation, 'really' and assumed link is that Shylock's posture conveys this attitude too.

How Does Shakespeare Present the Relationship Between Antonio and Shylock? Group D Multimodal Text Analysis 2/11/17 Slide 2 of 3

Evidencing/ Conventions

Circle and arrow used to highlight/justify use of image. Draws attention to area of image that is critical in same way that quotation highlights textual element which is important to your interpretation. They weren't told to do this – have perhaps learnt from previous sessions where visual work has been discussed or are applying knowledge of English Lit Analysis expectations

Punctuation seems to be used here to express uncertainty – as if they aren't really sure if it is disgust on his face but they are choosing to interpret it that way.

Transduction – communicating visually

Positioning of elements implies this is Antonio – Antonio's words are selected, the emotion 'disgust' is attributed to the right-hand figure, my assumption then is the attitude is conveyed in the words, so it is the attitude of the speaker – Antonio- that is being explored.

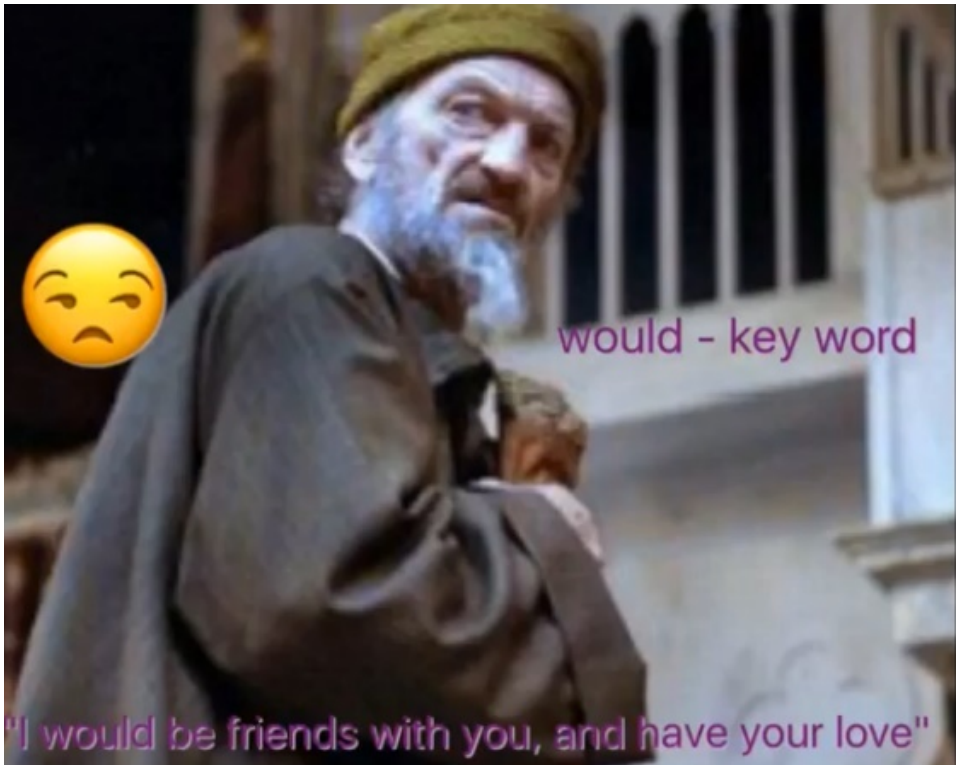
Positioning of emoji near Antonio – is this an 'aesthetic decision' because there is space here and it balances the page, or is it to align that emotion with that character

Devil-style emoji like group A – but here no obvious reference to other religious elements – inferring a sort of diabolical hatred, an enjoyment of being cruel to Shylock. Disgust of this kind hard to convey via emoji – not really nauseated/ vomiting kind of emoji - more hatred.

How Does Shakespeare Present the Relationship Between Antonio and Shylock? Group D Multimodal Text Analysis 2/11/17 Slide 3 of 3

Conventions

Emoji – had to look this up on google as haven't experienced its use so not very familiar. My inference was that side eyes look imply a sort of looking away, distancing of oneself, looking askance as in disliking, and the downturned mouth implies it is because of unhappiness with whatever is occurring. Found 'side eye emoji is usually used when you are replying to someone who has been making fun of you and you it is not funny at all. Sense of persecution and victimhood position, plus sense of reply implicit in this – relates astutely to quotation in that Shylock is still engaging/ responding, despite unkind treatment and is signalling the emotion Antonio expressed is not shared.



Transduction – communicating visually

Echo between the face of the photographed figure and the emoji – with eyes looking sideways albeit in opposite directions.

Living Through

Conventions

Have selected a word from the quote as a keyword – this is an aspect of language analysis they are likely learning, to pinpoint words that are having an emotional impact – highlighting this word significant in terms of their relationship, the modal verb, the possibility.

Different to other approaches to selecting a keyword both in terms of task requirement, and their other slides – as if they cannot distance themselves and objectify the relationship and find a word which describes the relationship, but are operating at this stage in terms of identifying with Shylock's feelings and the impact of the words on them

Appendix I: Example of Reflection on My Role During Analysis From Reflective Journal

Reflection 31st January 2017

Just transcribed talk from last lesson. Felt as I was doing it that it was pretty awful – as in not what I was expecting from the group –off task chatter about football, weed, computer games etc. Have gone back through and kind of done some sort of initial commenting/coding or whatever and highlighted yellow any talk which is related to the task to focus on

Things that really strike me are:

- Seems not much exploratory talk at all and reasoning
- [redacted] talk shows critical voice but does anyone else's?
- Everything (except [redacted]) is pretty implicit and seems undeveloped
- Lots of the talk is around logistics of what has to be done (task) and how it should be done (app)
- Seems to be quite a bit of power play – especially around [redacted] – he puts [redacted] down, he and [redacted] have an edge - Gender and iPad use? Maybe linked to my conversation with [redacted] last lesson?
- [redacted] and [redacted] seem to continue their own conversations while work goes on while girls don't
- After [redacted] comments last time I was concerned about [redacted] not learning anything- this insight into the group work makes me worry about whether she is getting much stretch
- After listening, concerned about [redacted] – he focuses a lot on logistics
- It is striking what a tiny role [redacted] plays (though she was ill) and [redacted] – less confident or lower attaining students seem to really struggle to be part of the conversation at all – are they even able to access this?

It will be interesting to now see this alongside the text itself. Also alongside their presentation

After seeing talk about slide 1 alongside slide 1 – my notes were

Noted body language, love-hate, positioned everything between the two characters, red colour? Significance of emoji implicit,not explored but related to Antonio. Shylock's 'casual' but Antonio, tension noticed , asked if want off to a side or in middle like that?

So – Mainly [redacted] noted – the body language, the tension, the eyes. [redacted] specified a love-hate relationship. [redacted] asked if they wanted it in middle or off to side – I noted the position of all the elements between them – is this significant? – was it an aesthetic decision? Or was there an unexplored meaning there? Would people ever analyse to that degree as they create? How is this creativity working and how is it related to meaning-making processes with literature? If the public forum is an important stage in the meaning making process then are we disadvantaging those who don't get to do it? Or do we?

what is interesting here is my efforts to make sense of their text – how much am I finding meaning that I can make but which they didn't necessarily make – need to chat to [redacted] et al about it if at all possible- should I do this now while it is fresh in their mind or should I leave it until a final retrospective. Also this makes me wonder whether doing it right after break time is a good idea – time to look at them texts and decide what to ask is kind of key – gives me more insight into what might be worth asking- would it make q&a better – and might balance it out and make it not such a rush…I'll ask [redacted]

Just took a moment out to email [redacted] about her feedback, going in etc etc. Getting back into the data always makes me feel better. Was feeling pretty down as I transcribed, but once I get thinking and connecting, the life comes back into it. Maybe I just hate transcribing – or maybe it is the sense of 'doing something' with it?

Emoji talk- they struggled to find one and [redacted] related it to Antonio('s vision) so perhaps he sees Shylock as the devil?? Or does the devil represent his hatred? I tend to think the latter.

The words containing page ref and line numbers are interesting in terms of 'disciplinary norms' – where did they learn this? In terms of precision of evidence that is quite an interesting skill on display in written mode. Need to ask [redacted] if they did this in English lessons

Now looking at video in light of this – what do they say about this slide?

Start talking at 13.47 about this slide

[redacted] starts with keyword and explains its meaning using [redacted] word 'outcast' **"**the emoji is what Antonio's view of Shylock is"

Presentation falters to an end so I ask about emoji "in Antonio's eyes, the Jews are like the devil" I ask about picture, body language, expression and how it relates to the quote

"Its as if they're trying to see who is more dominant" "getting up in each other's faces and starting at each other

I ask how this plays out in the Shakespeare text – [redacted] says it is 'sort of' like it because Shylock wants to be friends but Antonio isn't letting it happen.

Stop discussing this slide at 15.19 (one and a half minutes – Patrick takes responsibility for this one)

Reflection – this division of labour doesn't really help with merging voices as only one speaks. In other groups, others chip in – does this happen here, and is this more about group dynamic or critical voice? Both I guess

Slide 2: Noted the clothing, particularly the hats- the keyword anti-semitism seems to separate them and also to relate to the difference between the two men

1st Feb 2017 Reflection Meeting / Interview with [redacted] – preparing at home

Aiming to:

- Try to get [redacted] insights without overly leading
- Get some 'discussion' and interaction of viewpoints maybe

- Reflect on priorities moving forwards
- Establish a clear rationale for next stage.

What are my thoughts? Want to be clear on these so I can think about how they might shape what I ask [redacted], how I respond to and pick up on what she says.

- That less seems to be more – maybe too much multimodal text to make last time - too complex – thinking this because felt like not a lot of explicit discussion in target group, not much critical voice evidence except [redacted]
- That vocabulary development and taking on others' words seems to be flagging up
- That seeing 'how other people think' seems to be what students cite as an advantage
- That there may be no transfer between modalities – so what about speech rehearsal for writing???
- The power dynamics in the target group and gender issues- flag up [redacted] and the "independent woman" thing and iPad sharing
- That making explicit mechanism is important – does the group work tend to leave things unexplored? Or is that just the target group?
- The weakest students – what are they getting out of this?
- That maybe the rush onto focusing on bigger concepts – audience response, Shakespearean audience response has been too challenging – this is about what is their personal response – [redacted] talked of the pre-verbal and wrestling with their own responses, [redacted] used to get frustrated with OCR syllabus' desire to rush students onto looking at other critics at AS when they hadn't even really learnt to develop their own responses – maybe this doesn't work so well with the approach?? Maybe we need to choose the focus of the work more specifically around this.
- There is stuff where they need input and teaching -its interesting that target group have been keen to give back what they have taken as important 'red hats' and 'pariah' – [redacted] reflection that not so much about facts but about mindfulness- sense that there is a way in which this is a different way of learning and not one they are yet fully sure about – maybe the weaker ones struggle more with this shift – and then [redacted] who would probably excel with others who pick up on her initiations of analysis and exploration, may not get much from her group?
- Should we consider now making them record their presentation and playing them back so everybody has to go through that making explicit stage?
- Should we consider splitting it, make one lesson, explore, look carefully and then present another - give us time to look at what they have done and make sure public discussion and watching is of maximum value?

So aim- get her to talk freely – What have you noticed? What has struck you? What do you feel is important?

- Try to focus on critical voice development - Look at these examples – would you say any evidence here?

- Introduce my ideas and see her response Words/Views/Preverbal and personal interpretation/ shorter/ recording/ split lessons
- Try to resolve ways forwards -What next (this could take time to develop over next few day)
- Remember to ask her what sort of time she wants to spend on this as it is her free period and so she will be pressured – hopefully not on cover!!

Notes after conversation with [redacted] **-** Voice recorder card full again!! Need to sort this out!

Freer Thoughts: [redacted] spoke about *Let's Think* but said this is different because it is integrated with an exam text. She said she was struck by their lack of confidence in a small group and their struggle when there is not structure to the discussion. She thought it took a long time to develop but that they are getting there now and getting used to it. She felt that they didn't really know what they were doing at all at first. She felt that the might be used to discussing literary texts but that this was different because they are discussing images. She felt that maybe in RE more they might be used to this kind of thing but not in English. When they have done discussion in English it is discussing text (words) and analytical methods in a very structured way within certain guidelines. She feel they are getting the hang of it now.

I asked whether the connection was not clear – she said no, she thought the connection with the texts was not clear. Again she mentioned the pictures – my interpretation here is that she feels the pictures are 'in the way' as if they are discussing the pictures not the text – whereas I guess I hoped they were discussing the text through the pictures.

I asked for things that stuck out – she mentioned [redacted] on the stage, not in small group though - his "confidence" to be able to "wing it" She said she feels they are much more sensitive now to what they are doing. She does have concerns that they are not particularly taking it seriously and she wondered whether that is because it is not linked to a graded outcome.

She reported that the assessment feedback was very negative, despite all the work discussing.

My interpretation is that she is quite disappointed with this and feeling the pressure more. She did articulate that she was bit worried. I asked whether we did need to reduce the time spend on it so there is more time for her other teaching. She said that as a teacher she can 'pull it back' and 'get them where they need to be' but that '2 lessons out of 5 is a lot' She said it is 'highly artificial' as no teacher would ever spend this long on this

I shared that I had hoped that they were spending time developing their interpretations and asked how normally they did this. She said that normally they would discuss a quote or a passage and go into depth on that and that she had hoped they would be able to do the same. She said that here the focus is the pictures so they don't talk about the text so much.

I feel this flags up a major problem in the approach as we have tried it so far – I asked if we should flip it ie not a picture as stimulus but text as stimulus – she seemed positive about this. I suggested we should simplify – less is more as [redacted] has been highlighting – and give them simpler things to do and discuss to try to get more discussion going.

She wants this to occur. I asked her a difficult question about whether actually it was the discussion that was important and whether the iPads add anything at all or if that is just a

distraction. At this point she said that she 'doesn't deal in the visual' and that the language is what matters to her, highlighting that we have very different priorities. She suggested maybe it would be better to do it with Year 11 where their writing is already developed and so much time doesn't need to be spent on that because for Year 10 there is so much they need to do on developing writing. She said that unfortunately 'they and I am judged on what they write down' so the discussion based stuff isn't such a priority. She said we don't really do this in schools, it is much more about getting them where they need to be. She felts that she is not sure they, as Year 10s are even able to articulate what they are thinking clearly – to me that is why this approach is perhaps useful – to make them articulate (but I didn't say this) She suggested we give them much more explicit instruction, such as here is a bit of text, illustrate this visually. I am interpreting this as flipping the focus somewhat- I spoke about how that is kind of what we tried to do last lesson but that maybe we had overloaded them - a lot of text to look at , a lot of images to look at , a lot to do – and this curtailed exploration.

I said we could reduce the time spent on it and raised the idea of doing an activity in first half of double, getting time to reflect on it then going back in to discuss the next lesson. She said no because they would have moved on by then. Coverage of the text is key.

My reflection here is that we are getting into the real challenges not only of collaborating, but on the restrictions placed on a teacher as before she felt that they had loads of time to cover the text – a whole term-but now the key factor is moving forwards on covering the story.

She reflected that the 'gains are so small for inexperienced writers'. I asked whether we needed to be more explicit about the links, perhaps use the back end of the double for a writing task where they try to put in essay form the ideas they have developed. She said she would have to think about that. She didn't seem to look positive about that idea and I'm not sure why – time was running out so haven't fully probed – will come back to this. She reflected that in the essays they still just seemed to repeat what she'd told them. I chimed in here because I had noticed this in their talk. I mentioned the red hat and pariah and suggested that maybe the students just felt safe there and they are making sense of that for themselves. She commented that even after all that work they just take what they are told and don't think for themselves.

My reflection here is that there seems to be a mismatch between what we want students to do and what they can actually do – a mismatch between expectations and demands and a lack of time to allow development.

I asked her what she might hope to see in a weaker student as a sign of critical development. I suggested that [redacted] and [redacted] and challenging the teacher might be kind of a pinnacle of critical voice, but that most students weren't going to be there as that is quite hard. I mentioned [redacted] objection to A level. [redacted] hesitated and said she just hoped they would develop a personal interpretation of Antonio.

Reflection – there is lack of clarity on the planning and focus- we are struggling to achieve clear aims because of time pressures and the high expectations. Also I think I may be failing to communicate and failing to be selective enough to drive things forward.

She asked me if this was all really negative or if it was just part of the research. I said it was part of the research – I never expected it to translate into the essays, but that it is showing that we are being brought up against the crux of the issue here- the pressures and demands of what she has to do and trying to find a way. I tried to bring it back round to personal interpretation – because I think this is the key focus which we need to move forwards with and which we have been muddying – I tried to suggest that it just showed we really needed to think about what we do next to make sure it is beneficial, that it is negative in terms of not wanting to do anything to the detriment of the students. I reflected that it is hard because we don't know whether it is benefitting them and whether over time it might help them develop their thinking or not and that is the risk involved in teaching – when you have to get them somewhere, you can do the safe thing you know or you can try something new – there is always a risk – and that it is important to think about what they are getting out of it as we go forwards.

Time was running out at this stage and I was painfully conscious of how much time it is taking and of the difficulty of communication and liaison. She was obviously worried about the kids, about putting a downer on my work, about being critical of what I'm doing. I'm obviously worried about the approach wasting their time if my perceptions are misguided, or not being given a fair shot because of pressures which I was trying in some ways to circumvent – but can't really.

I tried to engage her with the idea of critical voice and tried to open a multimodal text to ask what she thinks when she sees them. She, I felt, was a bit short at this point, and said that she doesn't really care about them – she didn't seem very interested to look at them. I asked if she thought there is any evidence of criticality or not really at all. She said yes there is but its not of interest to me, I just care about their grades and seeing their progress.

This is quite tricky and slightly awkward to navigate – I think she shares a fair amount of my feelings but she is still in the system and doesn't have luxury of time to spend time really looking at this – this is challenging for my research design and how much it can be said to be collaborative – I had perhaps imagined scrutinising some texts with her – but this is not going to happen I don't think. I suggested that it wasn't negative, it was kind of positive in that it is highlighting limitations – but I was feeling quite negative at this point.

I tried to talk about personal interpretation and that I think this is where we need to develop and focus by doing less. I asked whether it would be good to get them to make images so it is more about personal interpretation not somebody else's interpretation – she didn't really seem to bite at that idea.

She suggested we give them 2 get them to make a choice, justify why and then get that 'ping-pong' with the class in two halves to get discussion going.

I tried to summarise as time was running out – so

- Reducing choice – forcing reasoning
- Structuring discussion more
- Bring language to the fore rather than other way around

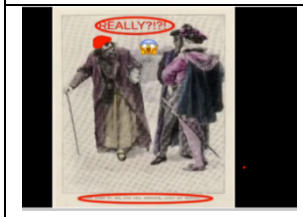
She used a phrase she has used before, that I am interested in the process whereas she is interested in the product. I asked if she wanted us to try to reduce the time spent. She double checked that I had done one, had I got what I needed, so I needed two more. She

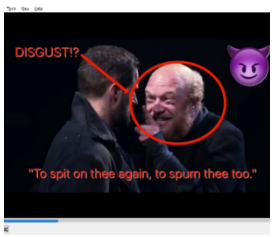
seemed to be trying to make it clear that she will limit the time now. I said, ok so we'll use the two is that still ok? She said, yes then if you need the last one we can but talked about her pressures with assessment etc.

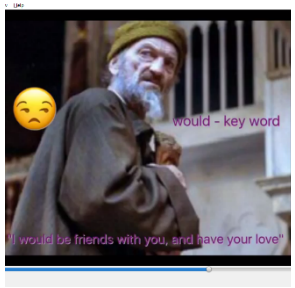
Reflection – she has a concern that I get what I need, but it is perhaps emerging how much she is wanting to get involved in the research process. It is a messy business, I am kind of trying to give her a combination of what I think she wants and what I think is useful and sometimes this is not working because it is maybe an awkward hybrid. She seemed to be suggesting that the research is mine, she'll give me the lessons, she'll be involved, but that I should make the calls and get on with it. I'm reflecting that my anxiety over trying to be collaborative and not taking over may be exacerbating things and perhaps I should just say what we are going to do and stop pussy footing around with choices.

We spoke from about 10.20 until 11 am – so 40 minutes of discussion

Appendix J: Example of Analysis Processes - Table Drawing Together Data from Different Data Sets

Multimodal text	Multimodal Text - Criticality	Small group discussion - criticality	Presentation - Criticality
	Punctuation and emoji -convey **emotion** of **character** Line and shape -drawing attention to **evidence** and **Interpretation** Synaesthesia??? Empathy/identification – relationship illustrated through imagined words/response of character		"we picked this picture because er it basically shows in the picture that Antonio's asking Shylock to lend him some money. But Shylock is saying to him but why? You call me dog and you really think that I'm going to give you money after what you've done to me..so we think that erm links with the picture and the key words…" **Simple critical decision – no justification, limited explanation** **2nd sentence – paraphrasing -something teacher does a lot -putting in own words – giving interpretation (does this go any further than what they have been told? Need to ask Cas and check notes on reading? -Missing teacher's words could be a gap here.** Red cap (gesture of putting something on head) "we though we'd add that little effect just to make it like better" **Desire for originality, 'criterial aspect' – Whole context lesson has flagged this up as 'important knowledge' – critical in terms of visual adaptation to make it match their interpretation** Asked about picture, way standing, bodies: 'I think the way that shylock is holding his hand out (gestures stretching out hand) ….he's kind of saying like why, why are you kind of, in that kind of way (gesturing) not I don't want anything, he's saying what you why are you asking me this after what you've done to me?' **Teachers' talk scaffolds by requiring close analysis of visual** **Again – echoing gesture – identification/ synaesthesia?** **Lack of fluency – thinking on feet trying to articulate what they consider to be implied meaning in the gesture. Link to text still implicit. Noticing that small group work tends to leave things implicit – still formulating thought at this stage.** Another prompt question "you can see he's been mistreated by the way that he erm the fact that he has to erm have (gestures holding something) a stick because he's probably been abused quite a lot by many people that er don't like Jews which is mostly everyone back then." **Again – echoing gesture/ Lack of fluency/** Emoji "kind of shock because we were trying to say that like Shylock Shylock is shocked to think that after what he's done what Antonio's done to Shylock and how much abuse he's take, that he's now coming over to him and asking him a favour.."

			'trying to say that' – sense of interpretation and communication. **Grappling with character still and empathising with Shylock largely rather than relationship – task setting above conceptual abilities? Or task setting overly complex?** Asked if audience's shock "it could be, but I think that when we did that it was Shylock, it was mainly what Shylock was thinking" **What is gesture doing? Evidencing? Helping transfer experience to language? Showing bodily engagement? Communicating 'criterial' things for audience? Evidence of cognitive effort – feeling like you can't quite say what you mean? Synaesthesia or Identification – bringing experiences into your own body – conflating self and character and audience?**
	Line and shape – **evidence** in text for interpretation Emoji position-association with **character** -interpretation of his feeling towards another character – visual echo?	Not recorded	Luke laughs (nervous?) Boys swap positions – no evident communication around this "so yeah, for this one, his face, we put like 'disgust' because he looks like 'he's come to me after he's mistreated meand that and asked for money and for me tohelp and he just looks like erhe wants to hit him or something..he don't look happy' (looks at me) **Words echo what lines do here 'his face' draws attention to where they are looking for evidence but no detail ie what it is about his face.** **Face but not gesture** **For whole talk Luke focuses on Shylock where I suspect the focus was meant to be Antonio? In many ways seems to be echoing, repeating what previous student said. Did he not follow/understand small group work?** **Physical support and verbal support. Other boy helps Luke, both turn to me together, other boy interjects.** "he's trying to take it out on him" **Lack of clarity here – seems two boys are talking about different characters. Not listening to each other?** I ask about disgust in Shakespeare's language (trying to focus back there) "well he says that he gets spit on and erm that's er disgusting' **Picks out word (language analysis) but bigger picture is not fully grasped, and internal contradictions are not noted. Attempting to be critical, but not really understanding the role of the quote, who says what, nor able to integrate them.** Cas asks if disgust could come from the audience? "yeah,especially when Ike they readthis because they all will probably have still hated jews, sothey seen him as like an evil man when actually he ain't really that bad.

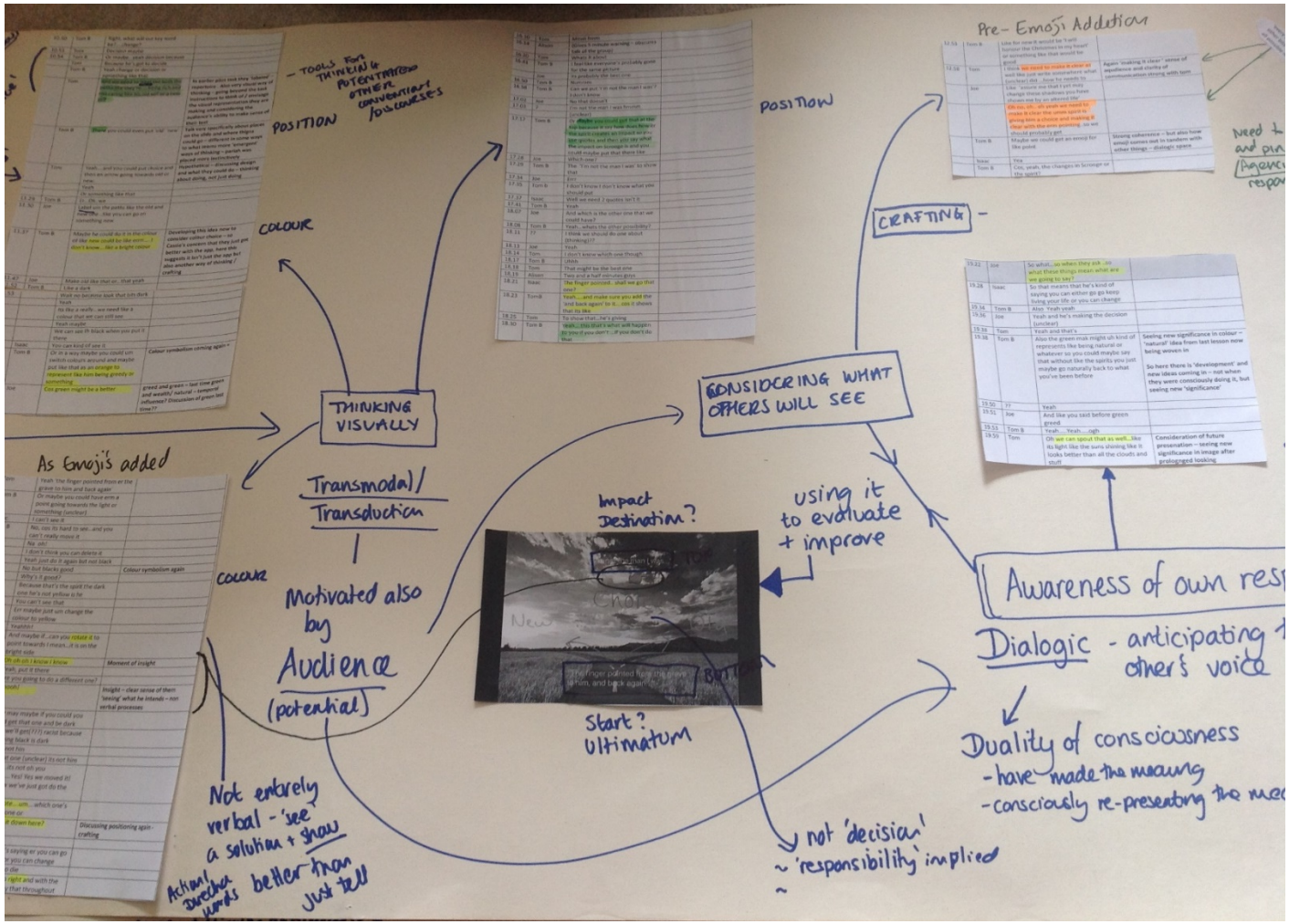
			Critical development – trying to engage with what he knows of other's viewpoints and with ambiguity of Shylock's characterisation. Confusion over what the disgust not pushed orexplore here.
	**Language** analysis – **evidence** – keyword from quotation rather then identifying nature of their relationship – different sense making of tsk **Emoji positioning** – relating to character interpretation Students' focus is on 'personal interpretation' -struggling to engage with notion of 'audience response' in an impersonal abstract way – let alone 'Shakespearean audience'		Reads quote. 'yeah we've got the keyword 'would' like because…like Shylock wanted to be Antonio's friend but now, after what Antonio said, Shylock'schanged his mind like put that in the past" **Critical engagement with meaning of word, its significance and what it conveys – relates it to situation' Language focus first** 'yeah he could of so it would have been really different if Antonio has offered to be his friend or like accepted to be his friend and he'd done the deal (**windmilling hand gesture seems to convey two elements working together)** as friends rather than enemies, cos as …he could now like kill him if he does treat him badly' **Critical envisaging alternatives, a turning point, evidence- basing it generally in language 'as friends rather than enemies' paraphrasing** **Reflection – as so far Cas has 'decoded' Shakespeare for them often by paraphrase and overview– are they perhaps learning to/imitating paraphrasing and decoding as a perceived 'critical activity' – need to check with Cas if they have done any close language discussion together yet on this – not had much time-transfer of skills from modern text to Shakespeare may not necessarily follow – and may be hampered by more challenging text to decode – limiting ability to make own interpretations.** Ask about body language **– again teacher intervention focusing attention to specific evidence and detail** "well he's kind of like looking behind him like (unclear) in the past" **Gaze and facial expression (as in Slide 2)** Symbolism of gesture – metaphorical thinking – critical – link to quote implicit but there because of slide. **Quote first the image here** I ask about emoji, Barnaby turns to me to interject in presentation – 'you're the one who caused it all, its like, what'd make me be friends with him? After what he did to me then **(shrug)** just forget about it really" **Interesting use of language to explain the emoji use. He is speaking as if he is Shylock, focusing on communicating what they think he is thinking, but doesn't exactly separate himself away from the character.** **Turn-taking and confidence to interject, spot gaps, pick up, add in?? Evidence of criticality of some sort?**

	Keyword -attitude in relationship – from earlier lesson Colour – a lot of red Positioning – emoji and words centralised – suggesting looking at 'between them' – relationship focus. Eyes-as if how they see each other -word between them.	"If you look at their body language' 'it's a kind of love-hate relationship Whereas Shylock wants to be friends, Antonio doesn't' 'I suppose it could be about his pride or something over there and the way he's been raised to hate Jews and is just prejudiced completely" "anti-Semitism" "That's the word" "You can kind of see the tension between them ..or you can see the tension from him..cos he looks..you can see the way his eyes (inaudible) It looks quite like casual in a way. Shylocks quite like understanding but (inaudible) "Do we want it off to the side, or in the middle or like that?" "why's it got a green border" "what would be the name of somebody who has been prejudiced or discriminated against like?! "Outcast, victi..wait there was a word about that wasn't there" "Outsider" "Pariahs?" "Oh I think it was" "I think it is Pariah" "Yeah um pariah..uh p..a..r..i..a..h."	"We used the keyword Pariah because it means outcast and we're saying that Shylock's the outcast of the situation" Of the quote "he's emphasising that he is the outcast of the group" "the emoji is what Antonio's view of Shylock is" "in Antonio's eyes, the Jews are like the devil in a way..that's why we decided to use that emoji" "Its as if they're trying to see who's more dominant by like getting up in each other's faces, staring at each other"

		Finding the right word- remembering the important word they learnt in class "so we then need a quote" "So this like "I bear it with a "shall we use that?" "Do like a sad face or something" "Or one of those like confused faces like…I dunno how to exp" "I'll let you ..erm..like..What like one of those ones?" "I'm looking here to see if there is an emoji that would fit but I don't think there is" "Cos then its like its Antonio-'s (vision of?) **Maddy does most of the critical talk.** **Largely implicit-lots achieved through looks and consensus – not much 'exploratory talk'-more cumulative talk**	
	Keyword – relates to previous – is this an entirely new point? Colour – still lots of red Positioning – still centralised Aggression – aggressor clearer here	**Increasing amounts of social talk and negotiation of roles around iPad as work goes on. Power struggles and social strategies playing seemingly as much importance as discussing task** "I think the one above…I think that one's meant to be Antonio" "That one?" "Yeah" .."Probably..no that's Shylock" "Oh!"	"we can see in the picture that he's like poking him with a stick which is quite disrespectful, and it shows that he's got some sort of dominance I suppose. He feels that he has the right to do that." "He doesn't feel that he should have regret for it…quote…so he doesn't have any regrets for what he did or what he said" "reflects the anger of Shylock..and the anger of Antonio towards Shylock…perhaps he's been taught this for most of his life…he can't necessarily help..but he's still quite judgemental and not very kind." "some lovely words there. Lovely words"

		"Because he's got the red hat" "Um I guess it, wait, that's Shylock yeah? So that could be the impression that he's like pushing against him and treating him…" "Oh yeah" "Like with that's not respectful, you wouldn't just go round poking your stick at someone if you know what I mean" "I'm an independent woman Patrick, I don't need your help" **Interesting that now Maddy in charge of iPad, the talk becomes less co-operative and critical – more socially awkward**	"Like he thinks he can rule everybody" "So you've got those connotations of the ruling class as opposed to a lower class"
	Same as other groups third one. Focus moved to Shylock rather than relationship. Turning of body, Sad emoji – suggests identification/sympathy	"Reminds me of an actor I don't know who though" "one of those drunk and disorderly people" "He's quite, I don't know, he's err, I don't know the only word I can think of is forgiving" **Again, little extended discussion or critical. Focus on how to spell things and do things**	"its like he's looking behind at the past but like he's also trying to forgive the people' 'he is trying to be friend with them after everything they've done" "like the fact that you've got forgiveness" "Right Jenny.." "not necessary that he is being genuine" "what Jenny that we talked about a while ago.." "you might want to make a note of this, to clarify this information" "So why would he…?" "Why didn't he straight away accept it??" "what would that make the audience think? "very good"

Appendix K: Example of Analysis Processes - Coding and Collating Data to Develop Themes



Appendix L: Lesson Planning for Data Collection Lesson 1

	TEACHER	ALISON
10.20	Settle Introduce focus and important skills Get them into groups Re-read extract Get them to fill in first box	Collect and give out iPads Ensure everyone has critical voice sheets Set up camera and audio recorder with Patrick, Maddy, Connor and Meg
10.30		Introduce task – 25 minutes for 3 slides Give mid-way warning Make sure they publish to camera roll
10.35	Supporting students in the groups	
11.00	Stop class and get them to do one-minute box fill	Get Apple TV Working
11.01	Explain presentations will continue after break but have time for one	Introduce idea that being critical means asking questions and trying to make sense. Introduce some questions or ways of involving selves in feedback session
	Lead whole class feedback via Apple TV projection. Encourage class to question, comment and develop	
11.13	Draw to close	Collect iPads to upload texts over break time.
BREAK		
11.35	Settle and re-focus on priorities re assessment, participation during presentation – maybe recap what we heard from group before break	Ensure camera ok
	Run presentations – encourage student participation **Questions for Presentations** Encourage further exploration of how the image relates to the quote – body language, facial expression, clothing, colours, posture, camera angle, relative positioning? Encourage further exploration of how the words gave that impression Encourage exploration of audience response – how might they feel? Why? Could different audiences feel differently? What might impact it? Encourage them to integrate their interpretations – if they have dealt with the three separately – why so different at different points? Encourage them to explore their keyword - is it the best word? Can people think of other words to describe the relationship at that point? Encourage interaction with another group – does anybody else… Encourage evidencing and justification – why? Where?	
11.50	Students fill in last box. Set up for teacher's planned assessment	Collect in iPads, turn off recording devices
11.51	Assessments to end at 12.25	Alison to upload to OneDrive during assessments

Appendix M: Teaching Resource – PowerPoint Slides for Data Collection Lesson 1

How does Shakespeare present the relationship between Shylock and Antonio?

This double lesson

- iPad work to develop critical response to the question
- Written assessment on this question

Focus

- Supporting with evidence from texts
- Exploring alternative interpretations
- Thinking for ourselves

How does Shakespeare present the relationship between Shylock and Antonio?

LOG-IN DETAILS

Email: English.10wa1@outlook.com

Password: FCC10wa1

30Hands – 3 slides – Each slide contains:

- A **keyword** – your impression of the relationship at this point
- An **image –** from the selection: **http://tinyurl.com/huabj97**
- A **quote** from the extract which supports this interpretation (voice record or write it)
- **Emoji or symbol** – audience reaction at this point?

Discuss and Explain

- What the language suggests about their relationship
- How the image reflects this (try to develop multiple reasons)
- How audience may react here?
- Might different audiences react differently? Who? Why?

How does Shakespeare present the relationship between Shylock and Antonio?

Box 2 – How has your thinking evolved?

- Maybe you had several ideas and now feel a particular one is most important
- Maybe you have found extra reasons or justifications
- Maybe you have realised something about their relationship you didn't before

1 mins

Thinking for Ourselves

Developing your critical voice involves speaking up, sharing your thoughts, discussing.
As well as trying to explain your point of view convincingly, you are also trying to understand other's points of view. This helps you re-think your own and maybe move your thinking forwards.

During Group discussion

- Can you see any other ways the picture supports their interpretation?
- Can you see any problems with their ideas/their image?
- Do you have another quote which suggests something similar about the relationship?
- Can you add to / develop their ideas?
- Can you see a problem with their ideas?
- Can you see a contradiction?

Thinking for Ourselves

Developing your critical voice involves speaking up, sharing your thoughts, discussing.
As well as trying to explain your point of view convincingly, you are also trying to understand other's points of view. This helps you re-think your own and maybe move your thinking forwards.

During Group discussion

- Can you see any other ways the picture supports their interpretation?
- Can you see any problems with their ideas/their image?
- Do you have another quote which suggests something similar about the relationship?
- Can you add to / develop their ideas?
- Can you see a problem with their ideas?
- Can you see a contradiction?

Appendix N: Lesson Planning for Data Collection Lesson 2

Lesson Plan

Learning Aims:

- Explore how and why Dickens uses the supernatural in Stave 1
  - How and why does he use the interaction between Scrooge and Marley's ghost?
  - How does it relate to his overall aims in writing?

5 mins	• Introduce lesson focus - you know he was writing with a social conscience – trying to get across messages about the real world – so why is he bringing ghosts into the story? Why use the supernatural?
1 min	• 1-minute Critical Voice Grid box 1 – initial ideas
2 mins	• Quickfire brainstorm – mainly to support weaker students or those whose concentration lapsed. What did we learn about the ghost? V basic things e.g. chains, jaw bandage, shakes its chains – gives them the necessary content for thinking about 'how' Dicken's uses but without doing the thinking for them
15 mins	Main Task • Groups work together to create digital slide illustrating how and why Dicken's uses the interaction between Scrooge and Marley's Ghost Slide contains • Photograph – representing relationship between Marley's ghost and Scrooge • Keyword – sum up the impact of the ghost on Scrooge • Quote - support ideas about why Dicken's uses Marley's ghost • + maybe emojis/symbols/sketches and images from camera roll (Kieran will download these beforehand – additional back up for ideas they want to express and if anybody really reacts again photographing themselves)
1 Min	• 1-minute Critical Voice Grid box 2
15 mins	Reflect and Discuss - Groups present their slides. Q&A to better understand their ideas and move thinking on - see below for possible questions
5 mins	Final reflection - box fill. Use sentence starters to support those who need it Opportunity for teacher to draw out key learning points or ideas – plenary – top ideas from today – to board on way out?

Links to ongoing Scheme of Work

- maintain a critical style and develop an informed personal response
- use textual references, including quotations, to support and illustrate interpretations.
- Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
- Show understanding of the relationships between texts and the contexts in which they were written.
- Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- Encouraging students to relate earlier work on Dickens' social conscience to Dicken's use of supernatural elements
- Also encourages familiarity with Stave 1 in preparation for closed text exam and links to Week 6 focus 'How does Scrooge's character develop in Stave 2?'

Q&A after Presentations Planning

Bottom line – want students to understand

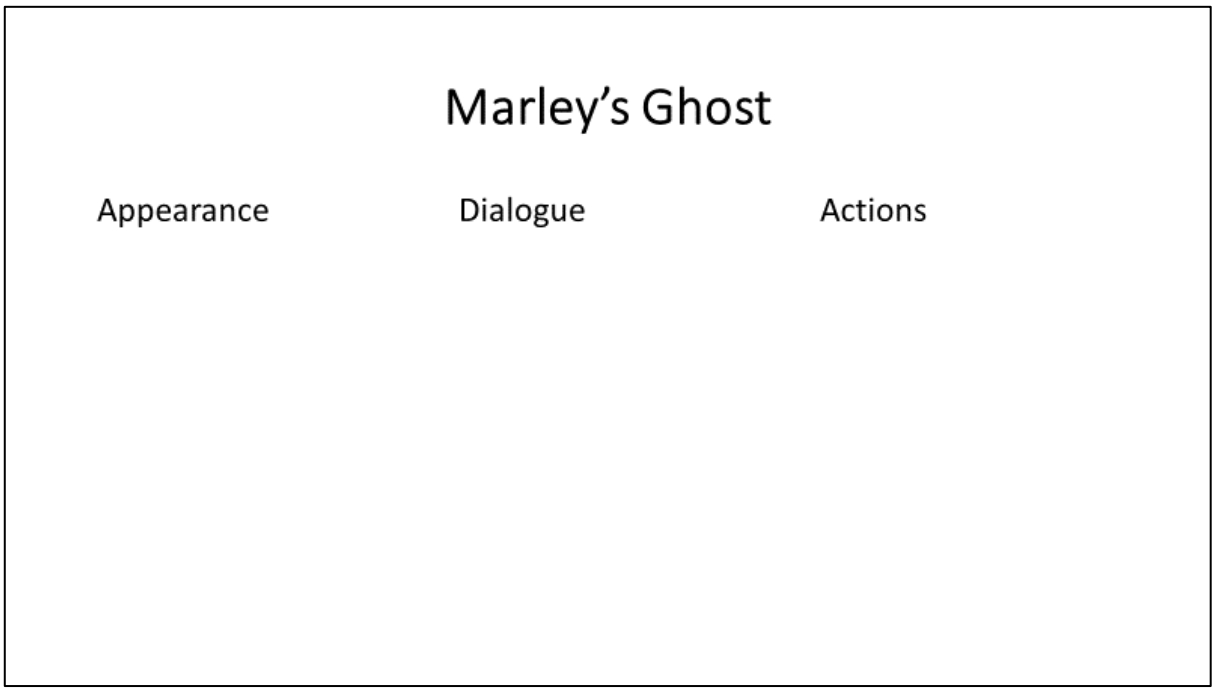
Ideas	Questions to ask
The ghost is supposed to scare Scrooge – bandaged head, wailing etc Dickens uses Marley's to scare Scrooge and to scare the reader into seeing selfishness and greed in a different light	Why did Dickens add such a horrific detail? Do you think this horror links to Dickens' social conscience?
The ghost is like Scrooge – dedicated to money and business	Do you think the reader might see a link between Scrooge and Marley's ghost? What do readers think when they hear that? Why?
The chains show how money trapped him like a prison His chains are made of cash boxes and keys, so he is tied up by the things he spent his time on	What are the chains made of? What do you think this suggests/ symbolises?

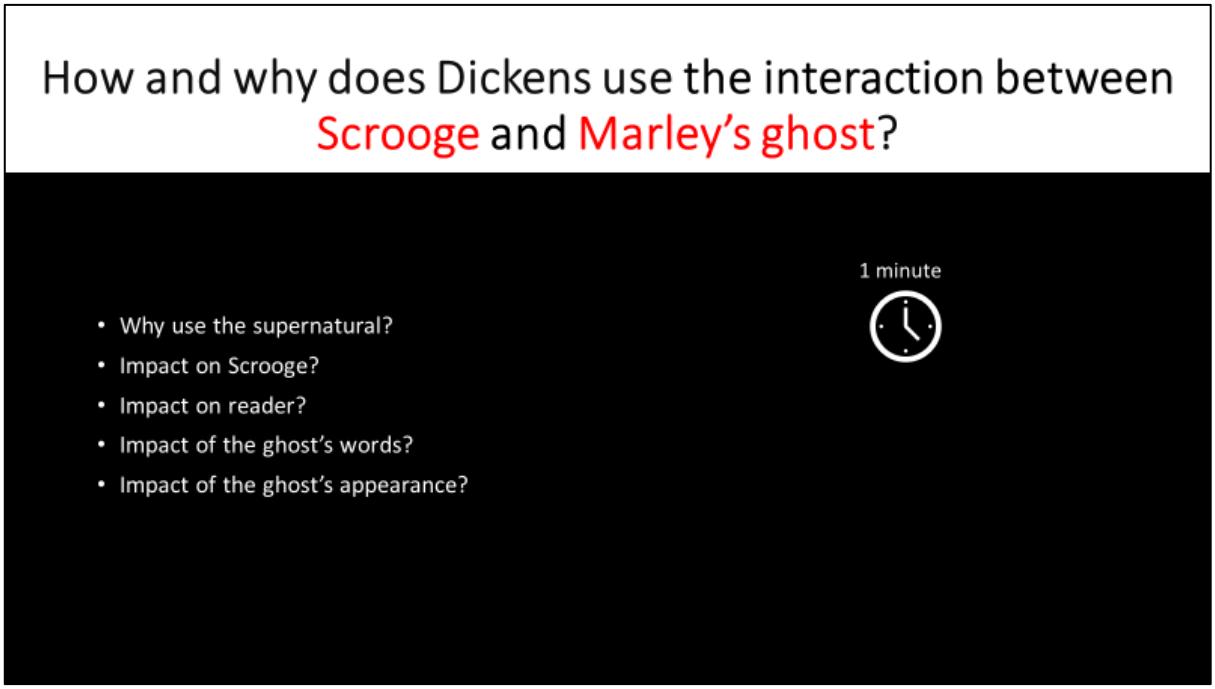
Aiming forward – stretching thinking of others

Ideas	Questions to ask
This ghost creates dramatic tension – will Scrooge meet the same fate? The interaction helps show how stubborn Scrooge is and how hard it is to change his mind – he is closed-minded	Why put this interaction right at the start? What do you think it does to the readers' expectations?

This ghost plays on Christian ideas about hell and damnation (Victorian beliefs)	Do you think there is anything religious about this symbolism/idea? Why might this have appealed to Victorian ways of thinking?
The interaction also draws on gothic elements of horror	What popular Victorian genre does this relate to?
Dicken's use of visual metaphor is powerful but not at all subtle – greed and selfishness weigh down the soul and condemn you to misery	Do you find Dicken's imagery effective?
Dickens combines the grotesque and the comical – it is horrific and darkly comical	What is ironic about this?

Appendix O: Teaching Resource – PowerPoint Slides for Data Collection Lesson 2





ShowMe

15 minutes

How and why does Dickens use the interaction between Scrooge and Marley's ghost?

INCLUDE

1. Photo – representing the relationship between Marley's ghost and Scrooge
2. Keyword - how/why ghost is used
3. Quotation - supporting your ideas about why Dicken's uses Marley's ghost

YOU COULD ADD OTHER ELEMENTS

- Emojis or symbols (keyboard)
- Sketched elements (sketch tool)
- Other images (camera roll)
- Sound

SAVE AS DRAFT

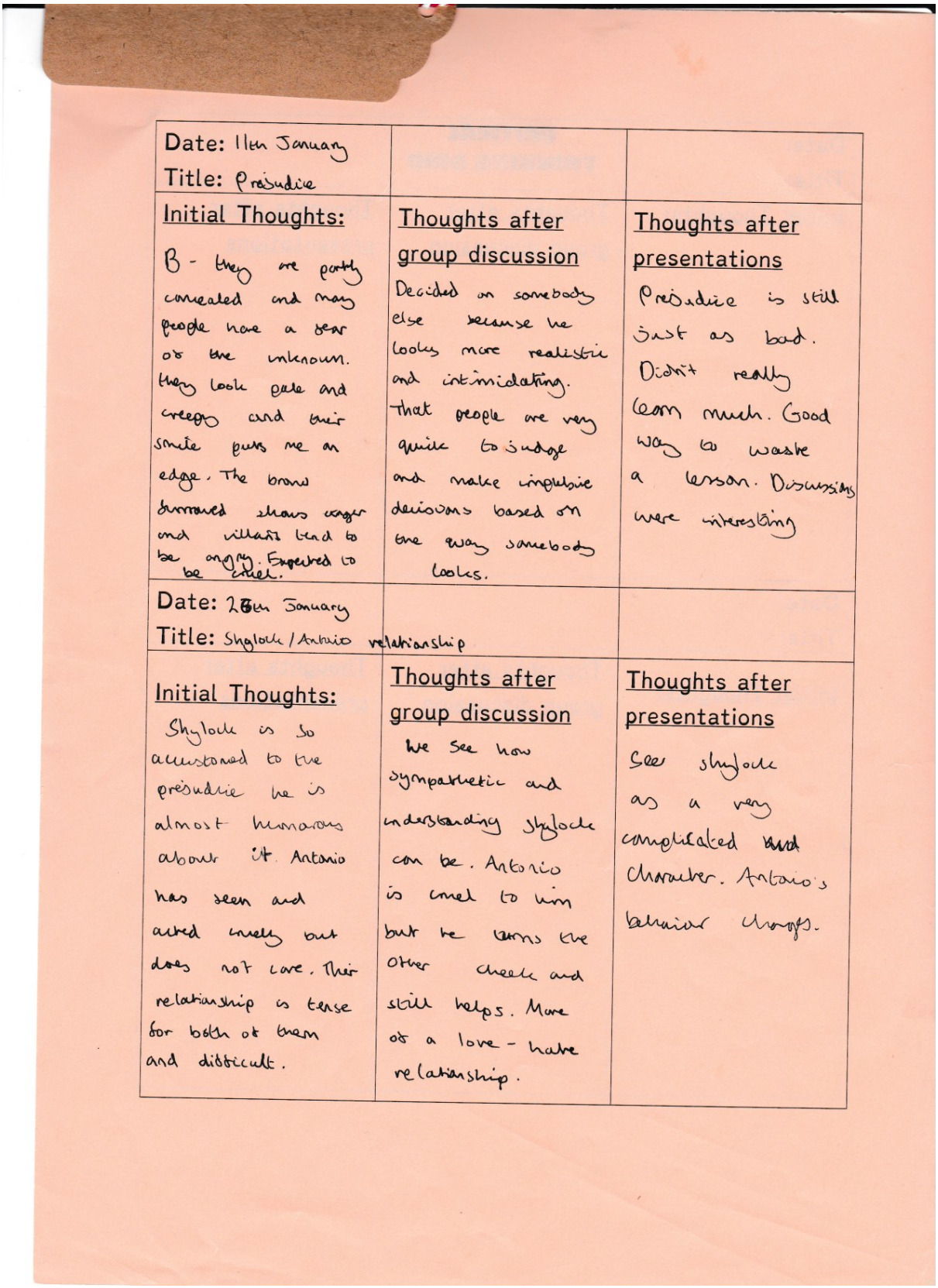
How and why does Dickens use the interaction between Scrooge and Marley's ghost?

How has your thinking developed/ evolved/ changed?

- New ideas?
- New examples?
- New insights?
- New questions?

1 minute

Appendix P: Example of Students' Completed Critical Voice Grid



Date: 11th January Title: Prejudice		
Initial Thoughts: B - they are pretty concealed and may people have a fear of the unknown. They look pale and creepy and their smile puts me on edge. The brow furrowed shows anger and villains tend to be angry. Expected to be cruel.	Thoughts after group discussion Decided on somebody else because he looks more realistic and intimidating. That people are very quick to judge and make impulsive decisions based on the way somebody looks.	Thoughts after presentations Prejudice is still just as bad. Didn't really learn much. Good way to waste a lesson. Discussions were interesting
Date: 26th January Title: Shylock / Antonio relationship		
Initial Thoughts: Shylock is so accustomed to the prejudice he is almost humorous about it. Antonio has seen and acted cruelly but does not care. Their relationship is tense for both of them and difficult.	Thoughts after group discussion We see how sympathetic and understanding Shylock can be. Antonio is cruel to him but he turns the other cheek and still helps. More of a love - hate relationship.	Thoughts after presentations See shylock as a very complicated and character. Antonio's behaviour changes.

Appendix Q: Still from Video Recording from Data Collection Lesson 2

This still enables us to see Group A's multimodal response which was lost due to technical failure when saving across from the iPads.

Appendix R: Lesson Planning for Data Collection Lesson 3

Lesson Plan

Learning Aims:

- Explore the symbolism of The Second of the Three Spirits
- What does the spirit represent? How does Dicken's achieve this?

Links to ongoing Scheme of Work

- maintain a critical style and develop an informed personal response
- use textual references, including quotations, to support and illustrate interpretations.
- Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
- Show understanding of the relationships between texts and the contexts in which they were written.
- Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- Builds on exploration of the symbolism of Marley's ghost in earlier iPad lesson and enriches study of theme and character for this able class

11.35	10 mins	• Introduce focus and relate to last iPad lesson • Students highlight extract and do critical voice grid: What does he represent • Group discussion – what does he represent
11.45	15 mins	• Group task – make a presentation showing what the spirit represents and how the description of his appearance, actions and create this
12	5 mins	• Critical voice grids
12.05	15 mins	• Presentations and q&a
12.20	5 mins	• Final critical voice grid • Dismantle equipment

Bottom line – hoping for students to understand

Ideas	Questions to ask
The ghost represents Christmas spirit – ideal Christmas – Christmas as we know it The ghost represents kindness, sharing, happiness	What attitudes or emotions does the spirit seem to represent? What ideas does this spirit suggest about Christmas? About life in general?
Being surrounded by food, fire and light makes the reader associate him with having lots to eat and being warm and comfortable The torch represents power to make others happy and bring joy Being big makes him seem powerful and like he is everywhere, helping everyone	What parts of Dicken's description created that impression? Which words/parts of that seem to be important and why? What other aspects of the spirit might help do this? What about the way he talks? His posture? Gestures?
He gives Scrooge and the reader a taste of what Christmas could be like if you aren't mean	How does this ghost impact Scrooge? How can you tell? How do you think the reader reacts here? How is that different to previous encounters with spirits?

Aiming forward – stretching thinking

Ideas	Questions to ask
The ghost symbolises abundance, contentment and unity He creates a pagan image of Christmas rather than a religious one	Are there other important things he symbolises which you didn't mention? Do the ideas seem very religious here?
Dickens uses not only the appearance and clothing but also gestures and light to create these connotations. Light works on various levels – it creates a sense of beauty, creates a sense of warmth and positivity, it also lights Scrooge up – showing him a new way of seeing things and also bringing happiness and joy into his heart Dickens uses lists and adjectives, the spirits' commanding language to develop these ideas	Do you think the light is symbolic? In what way? Do you think other aspects – not just the clothing, have a part to play here? What about the way Dicken's writes? Do his language techniques add anything here? There seem to be a lot of natural elements here, what do you make of that?

This is like a turning point for Scrooge at the centre of the story This spirit contrasts with the previous spirits in that it brings happiness and hope rather than warning and despair	How does this spirit compare to the previous spirits? Why do you think Dickens does this? How does this impact the message? Scrooge? How does this spirit develop the narrative?

Appendix S: Teaching Resource – PowerPoint slides for Data Collection Lesson 3

The Second of the Three Spirits

Marley's ghost

"represents **redemption**"

"shows it is never too late to change your ways"

Symbolism

chains "show your past actions will come back to haunt you"

"show if he continues being selfish he'll be chained to his mistakes"

Structure

"to create suspense"

- The ghosts are **symbolic** – they **represent** ideas, develop themes
- Dickens' uses descriptions of their appearance, actions, gestures, clothing, dialogue to build these ideas
- Dickens uses them to **structure** and shape the narrative

The Second of the Three Spirits - Extract

Highlight/ Underline

Description of the spirit which create particular impression

- Appearance
- Gestures
- Actions
- Objects
- Clothing
- Words

The Second of the Three Spirits

How does Dickens use this spirit

- What does it represent? Symbolise?
- What created these impressions? (appearance, actions, objects, dialogue)
- How does it impact Scrooge? Reader?

Second Spirit

ShowMe Presentation

Discuss/present	**On your slide**
• Which image best represents the spirit? Why?	Chosen image
• How would you describe the spirit? He is…?	Keyword
• What does the spirit represents?	Keyword
• Which quotations created this impression? Why	Quotes
• How is Dickens using this spirit?	You choose how to represent this (words, images, symbols, recording)

Appendix T: Teaching Resource – Handout of Extract from *A Christmas Carol* for students to highlight and annotate, Data Collection Lesson 3

Extract from Stave 3: The Second of the Three Spirits

The moment Scrooge's hand was on the lock, a strange voice called him by his name, and bade him enter. He obeyed.

It was his own room. There was no doubt about that. But it had undergone a surprising transformation. The walls and ceiling were so hung with living green, that it looked a perfect grove; from every part of which, bright gleaming berries glistened. The crisp leaves of holly, mistletoe, and ivy reflected back the light, as if so many little mirrors had been scattered there; and such a mighty blaze went roaring up the chimney, as that dull petrifaction of a hearth had never known in Scrooge's time, or Marley's, or for many and many a winter season gone. Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, great joints of meat, sucking-pigs, long wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch, that made the chamber dim with their delicious steam. In easy state upon this couch, there sat a jolly Giant, glorious to see:, who bore a glowing torch, in shape not unlike Plenty's horn, and held it up, high up, to shed its light on Scrooge, as he came peeping round the door.

"Come in!" exclaimed the Ghost. "Come in, and know me better, man."

Scrooge entered timidly and hung his head before this Spirit. He was not the dogged Scrooge he had been; and though the Spirit's eyes were clear and kind, he did not like to meet them.

"I am the Ghost of Christmas Present," said the Spirit. "Look upon me."

Scrooge reverently did so. It was clothed in one simple green robe, or mantle, bordered with white fur. This garment hung so loosely on the figure, that its capacious breast was bare, as if disdaining to be warded or concealed by any artifice. Its feet, observable beneath the ample folds of the garment, were also bare; and on its head it wore no other covering than a holly wreath, set here and there with shining icicles. Its dark brown curls were long and free; free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air. Girded round its middle was an antique scabbard; but no sword was in it, and the ancient sheath was eaten up with rust.

……

The sight of these poor revellers appeared to interest the Spirit very much, for he stood with Scrooge beside him in a baker's doorway, and taking off the covers as their bearers passed, sprinkled incense on their dinners from his torch. And it was a very uncommon kind of torch, for once or twice when there were angry words between some dinner-carriers who had jostled each other, he shed a few drops of water on them from it, and their good humour was restored directly. For they said, it was a shame to quarrel upon Christmas Day. And so it was. God love it, so it was.

Appendix U: Completed Critical Voice Grids, Group B, Data Collection Lessons 2 & 3

CRITICAL VOICE GRID

Date: 10/5/17
Title: How and why does Dickens use the interaction between Scrooge and Marley's Ghost?

Initial Thoughts	Thoughts After Group Discussion	Thoughts After Presentations
-To make it more interesting -To make readers and make them more interested and pay more attention to what is said. -To scare Scrooge and show how a man as tough character can be scared.	-To show Scrooge what he will become if he doesn't change his ways.	-To show Victorians that there too can change like Scrooge.

Date: 24/05/17
Title: Second Spirit

Initial Thoughts	Thoughts After Group Discussion	Thoughts After Presentations
•He seems like a fun guy, fun clothing •He has Mohawk - colour green and white fur. •Green symbolises positivity	-He's charismatic and a 'jolly chap' •He's somewhat influential. -He's guiding Scrooge to being drawn and better person	He's very free and goes against typical Victorian standards.

CRITICAL VOICE GRID

Date: 10/5/17
Title: First spirit

Initial Thoughts	Thoughts After Group Discussion	Thoughts After Presentations
- To make the reader more interested in what's happening.	- To show what Scrooge will become if he doesn't change his ways.	- Also to show victorians that they too, can change like Scrooge

Date: 24/5/17
Title: Second spirit

Initial Thoughts	Thoughts After Group Discussion	Thoughts After Presentations
- He might represent the jolly, cheery, positive and giving feelings one would have at christmas. - His green robe and the green Ivy could be positive but also envy. - Fur means he has money.	- To guide scrooge from his past to his future as a new him.	- Same as before really. - He's more powerful than scrooge but still respectful.

CRITICAL VOICE GRID

Date:
Title:

Initial Thoughts	Thoughts After Group Discussion	Thoughts After Presentations
Dickens may have done this because it adds onto the story, makes it interesting and prove a point he may want to make.	It's showing if Scrooge doesn't change his ways, he'll end up being an unhappy ghost, like Marley.	Scrooge can become a good person and Marley comes to warn him about what happens after he dies.

Date: 24th May
Title: Second Spirit

Initial Thoughts	Thoughts After Group Discussion	Thoughts After Presentations
The Second Spirit seemed to be very jolly and almost like a giant. He's sitting on ~~that~~ a throne made of a bunch of meat and was wearing very ~~those~~ loose ~~ebbe~~ clothes. It's the ghost of Christmas Present.	The spirit is a lot bigger than him so ~~the~~ Scrooge might feel smaller and lower his ego. He seems to represent wealth & generosity, as he's got a load of food but he seems very kind so he might give away that food. The Spirit wants to get Scrooge to realise his wrong doings and change them.	Wealthy and powerful. Wanting to lead Scrooge into a better life relating to father Christmas.

CRITICAL VOICE GRID

Date: Wednesday 10th May 2017

Title: How and why does Dickens use the interaction between Scrooge + Marleys ghost.

Initial Thoughts	Thoughts After Group Discussion	Thoughts After Presentations
People fear supernatural To get the reader to become more interested about what is going on. It get a strong scrooge to become weaker and more willing to cooperate	Marley is in the story to show that scrooge can change and that strong powerful men have a weakness aswell.	Dickens uses Marley as a redempsion It is to get the reader focused on how scrooge is going to change from early on in the book to now.

Date: Wednesday 24th May 2017

Title: Second Spirit

Initial Thoughts	Thoughts After Group Discussion	Thoughts After Presentations
The second spirit symbolises the joy and happiness that christmas brings. It makes the reader feel jolly the describing words of him and the room make this jolly.	Tall which symbolises power. The way that he is described and illistrated makes him look like Jesus who is kind and caring and symbolises Jesus. He holds a torch which he could be taking scrooge "into the light" The torch is a symbol of a bigger image.	Father christmas use to be green and the room was green. Christianity may be linked to the torch Jolly giant.

Appendix V: Extract from Journal Notes 25/5/17

Review and Planning Thurs 25th May 2017

Phew. Visited C at home.

9.40-11pm – After chat about other things we looked at next steps and reflection

She felt it was the best one we've ever done. She said for the first time she could see how our interests overlap

I felt this is because perhaps

a. Students highlighted text
b. All recorded
c. Revisiting 'ghosts' and symbolism

She agreed. She felt the 'breadth' of ideas was impressive and pinpointed the 'abstract' images as working well to make students critical because they are trying to match their ideas with this image

She felt 'language' made it more 'inclusive' – not fully sure what she meant – but she said they can all have a go. I think by this she maybe meant that anchoring it in an annotation task meant all of them were familiar with what they are supposed to do.

She said she was talking to L (colleague) about the amazing ideas the students were coming out with and that L was amazed and fascinated by what we are doing. She said nobody in the team really knows what you're actually doing though. Guess my exploratory approach means vagueness which means lack of communication of an idea.

C criticised Let's Think and I said that maybe it was lack of a shared focus – visually – just talking – if you're not all that strong, is tricky – nothing to hold you together.

I talked about watching her model 'critical voice' and emphasis on words and gave examples from the data. She agreed and said you had to be very explicit about that. She told me to look at some bunting about speaking in an academic register above the door.

We talked about words, like redemption and she was wowed with B's comments about the giant's size and how he was 'rich' in terms of plenty, not in terms of financial wealth and the ideas about bare chest and free flowing locks. No permission from another student in this group so can't use in analysis.

N.B. Agreed to replicate same format next time – seems to work

Appendix W: Lesson Planning for Data Collection Lesson 4

Lesson Plan

Learning Aims:

- Explore the symbolism of gestures (particularly hands) at the end of Stave 4
- Analyse how Dickens presents the impact of the spirit on Scrooge
- Consider the impact of the spirit on the reader

Links to ongoing Scheme of Work

- maintain a critical style and develop an informed personal response
- use textual references, including quotations, to support and illustrate interpretations.
- Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
- Show understanding of the relationships between texts and the contexts in which they were written.
- Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- Builds on exploration of the symbolism and Dicken's presentation and use of the ghosts in previous lessons

11.35	10 mins	• Introduce focus and relate to last iPad lesson • Students highlight references to hands in extract and do critical voice grid: What changes do you notice? What does it suggest about this spirit and its impact on Scrooge? • Groups share their ideas
11.45	15 mins	• Group task – make a presentation showing how Dickens presents this spirits impact on Scrooge
12	5 mins	• Critical voice grids
12.05	15 mins	• Presentations and q&a
12.20	5 mins	• Final critical voice grid

How does Dickens present the impact of the spirit on Scrooge?

Bottom line – want students to understand

Ideas	Questions to ask
The spirit keeps pointing and won't be distracted The ghosts' hand changes at the moment Scrooge changes	What did you notice about the use of gesture? How and when do the ghosts' gestures change and what do you think that suggests What do you think that shows or represents?
The ghost horrifies or scares Scrooge into changing by showing him what will happen to him if he doesn't The ghost makes Scrooge repent/ desperate to change himself/ The ghost helps Scrooge by forcing him to see the truth	All of the ghosts are teaching Scrooge a lesson, what specific impact does this one have on him? Why do you think he has that impact? How did you get that impression from Dickens' writing? How does this picture represent the impact of the ghost on Scrooge? What does this spirit do for Scrooge?
Dickens uses the ghost to represent death Dickens uses the ghost to represent the consequences in the future of Scrooge's behaviour now	Why do you think Dickens presents the ghost like this? What do you think the ghost represents?

Aiming forward – stretching thinking of others

Ideas	Questions to ask
The hand is the only recognisably human feature of the ghost. At first the hand is emotionless and just points but later, as Scrooge's emotions take over, the trembling and shaking of the hand seems to represent emotions such as pity and terror taking over and impacting what was previously immovable – like Scrooge The hand seems to lead or direct Scrooge, metaphorically, to his death and the ultimate realisation	How does the hand work alongside other aspects of the spirit to create these impressions? Why do you think Dickens chose to make the spirit's hand so prominent? What did you notice about the change in the hands? How does this relate to your ideas about the spirits impact on scrooge?

Scrooge grasping the hand of the ghost symbolises his change in that he is willing to reach out to others and appeal to emotion – it is at this point that the ghost disappears as his purpose is achieved.	
The ghost forces Scrooge to stop denying the truth to himself through its relentless moving and pointing The interaction with the ghost suggests that the old Scrooge has to die in order to be reborn onto a new path. Dickens uses this interaction as a climax in the story where Scrooge faces a moral reckoning or final judgement on the way he has lived The ghost personifies the relentless march of time – his relentless pointing symbolises the unstoppable passage of time Dickens uses repetition of the spirits' gesture in one-line paragraphs to build up tension leading up to the moment of change. Dickens uses the ghost to build dramatic irony. He points to the grave and we know what he means, but Scrooge cannot admit it to himself – revealing he hasn't truly accepted the truth until the end. Dickens makes the spirit dramatic through its silence and continue pointing. Its final collapse and disappearance symbolises a death – the death of the old Scrooge	In what ways might this be symbolic? What might be symbolised here/ In terms of the way he writes and structures this section – how does he use the spirit? How does this spirits impact compare to the impact of the other spirits? Is….significant and how? How does this spirit compare to the previous spirits? Why do you think Dickens does this? How does this impact the message? Scrooge? How does this spirit develop the narrative?

Appendix X: Teaching Resource – PowerPoint Slides for Data Collection Lesson 4

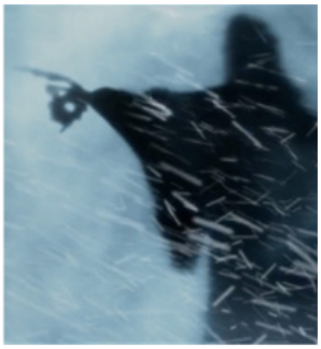
The Last of the Spirits

Stave 4

The Three Spirits

- Symbolism 'redemption' 'emotional richness'
  'never too late to change your ways' '
- Structure build suspense
- Mood pity hope

The Last of the Spirits - Extract



- Highlight/underline references to hands
- What do you notice?
- What does it suggest about the spirit and its impact on Scrooge?

How does Dickens presents the Spirits' impact on Scrooge?

- What is its impact on Scrooge?
- What do the gestures suggest about its impact?
- How is this shown?
- How does the spirit create this impact?
- What role do the gestures play?



The Last of the Spirits

How has your thinking developed?

How Dickens Presents the Spirits' Impact on Scrooge?

- New ideas?
- New examples?
- New insights?
- New questions?
- New comments?

ShowMe Presentation

Discuss/present	**On your slide**
• Which image best represents the spirts impact on Scrooge	Chosen image
• Summarise the spirits impact on Scrooge	Keyword
• How the spirit creates and impact on Scrooge	Quotes
• What the impact on Scrooge is	Quote
• The changes in Scrooge and/or the spirit	Emojis/symbols

How has your thinking developed?

How Dickens Presents the Spirits' Impact on Scrooge?

- New ideas?
- New examples?
- New insights?
- New questions?
- New comments?

Appendix Y: Teaching Resource – Handout of Extract from *A Christmas Carol* for students to highlight and annotate, Data Collection Lesson 4

Stave 4 – The Last of the Spirits

"This courts," said Scrooge, "through which we hurry now, is where my place of occupation is, and has been for a length of time. I see the house. Let me behold what I shall be, in days to come."

The Spirit stopped; the hand was pointed elsewhere.

"The house is yonder," Scrooge exclaimed. "Why do you point away?"

The inexorable finger underwent no change.

Scrooge hastened to the window of his office, and looked in. It was an office still, but not his. The furniture was not the same, and the figure in the chair was not himself. The Phantom pointed as before.

He joined it once again, and wondering why and whither he had gone, accompanied it until they reached an iron gate. He paused to look round before entering.

A churchyard. Here, then, the wretched man whose name he had now to learn, lay underneath the ground. It was a worthy place. Walled in by houses; overrun by grass and weeds, the growth of vegetation's death, not life; choked up with too much burying; fat with repleted appetite. A worthy place!

The Spirit stood among the graves and pointed down to One. He advanced towards it trembling. The Phantom was exactly as it had been, but he dreaded that he saw new meaning in its solemn shape.

"Before I draw nearer to that stone to which you point," said Scrooge, "answer me one question. Are these the shadows of the things that Will be, or are they shadows of things that May be, only?"

Still the Ghost pointed downward to the grave by which it stood.

"Men's courses will foreshadow certain ends, to which, if persevered in, they must lead," said Scrooge. "But if the courses be departed from, the ends will change. Say it is thus with what you show me."

The Spirit was immovable as ever.

Scrooge crept towards it, trembling as he went; and following the finger, read upon the stone of the neglected grave his own name, EBENEZER SCROOGE.

"Am I that man who lay upon the bed?" he cried, upon his knees.

The finger pointed from the grave to him, and back again.

"No, Spirit! Oh no, no!"

The finger still was there.

"Spirit!" he cried, tight clutching at its robe, "hear me. I am not the man I was. I will not be the man I must have been but for this intercourse. Why show me this, if I am past all hope?"

For the first time the hand appeared to shake.

"Good Spirit," he pursued, as down upon the ground he fell before it: "Your nature intercedes for me and pities me. Assure me that I yet may change these shadows you have shown me, by an altered life."

The kind hand trembled.

"I will honour Christmas in my heart and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone!"

In his agony, he caught the spectral hand. It sought to free itself, but he was strong in his entreaty, and detained it. The Spirit, stronger yet, repulsed him.

Holding up his hands in a last prayer to have his fate aye reversed, he saw an alteration in the Phantom's hood and dress. It shrunk, collapsed, and dwindled down into a bedpost.